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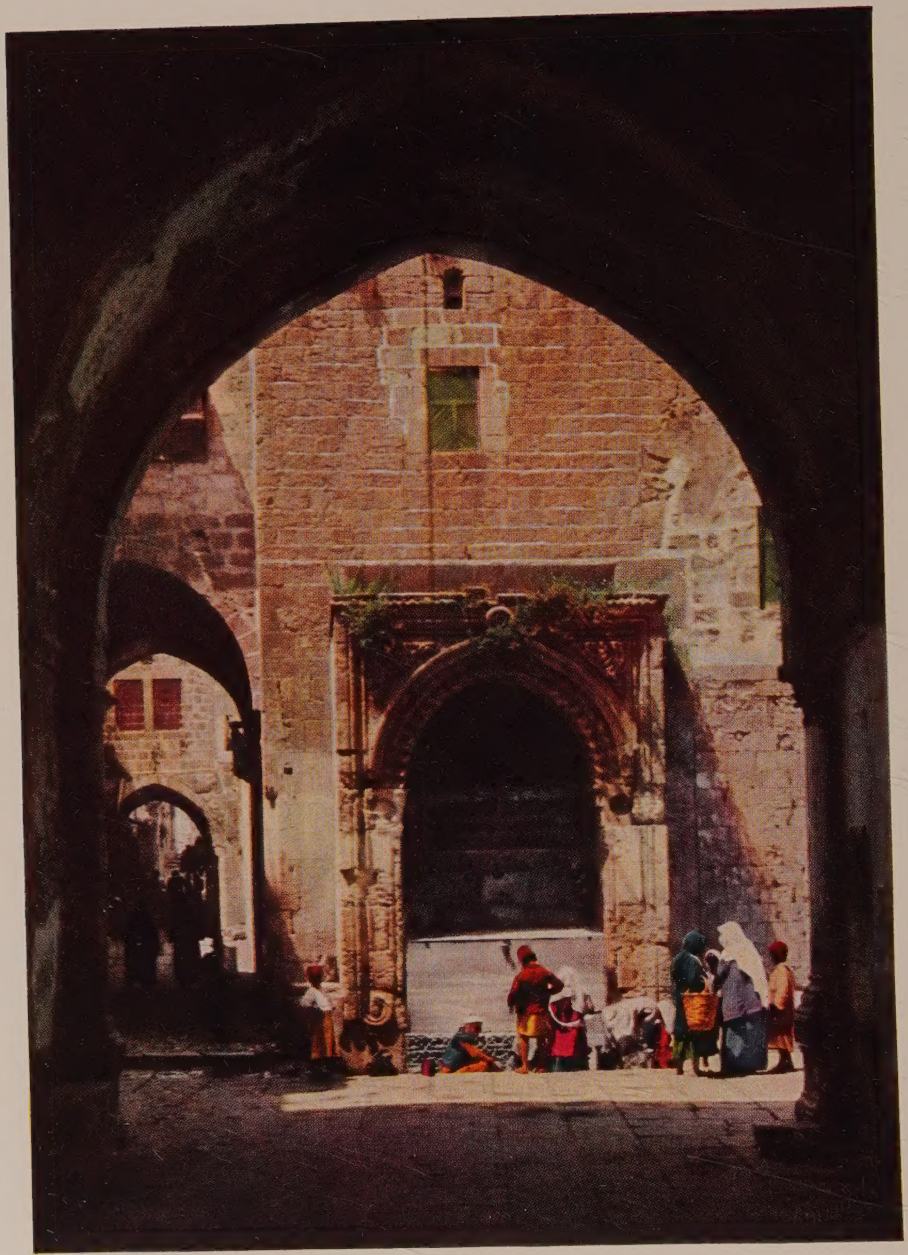

IX-Title

THE FOUNTAIN, DAVID STREET, JERUSALEM

From a photograph, American Colony, Jerusalem

THE MASTER LIBRARY

USING AND TEACHING THE BIBLE

VOLUME NINE

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TO

THE ONCOMING GENERATION

AND TO ALL WHO WOULD HAVE A NEW

VISION OF THE BEAUTY AND

THE POWER OF THE

MESSAGE OF

LIFE

PREFACE

THIS volume is a working handbook to THE MASTER LIBRARY for parents, students, and teachers. It covers two general fields: the Bible for the child and the Bible for the adult.

THE BIBLE FOR THE CHILD. In bringing the Bible to the knowledge of our children, our chief difficulty has been that we did not have at hand some simple manual that would explain to us what portions of the Book are suitable to children of different ages and what varied methods may be used to attract and hold their interest.

In this volume experienced teachers and recognized experts in the religious education of children show us how to prepare and employ pictures, stories, handwork, dramatics, and other methods which have proved to be most effective with children.

A practical and comprehensive program is given for the religious nurture of the child, both in the home and in the school. This is calculated to familiarize the child with such portions of the Bible as he can comprehend and to build into his character the great and spiritual teachings of the Word of God.

THE BIBLE FOR THE ADULT. The Editors' purpose has been to compile a book for the constant and rewarding use of the average person and to furnish all of the most fruitful methods for the reading and study of the Bible. A glance through the Table of Contents will show how rich and varied is the material.

"The Story of Our Bible" helps us to realize how many saints and martyrs have given their lives that this most precious book in our libraries might come into our hands; "A Travelogue," a delightful reading journey through Bible lands, shows us these countries as they are today; "The Place of Israel in the Ancient World" helps us to understand the influence of foreign nations on the development of the Hebrew commonwealth; "How to Look at a Picture" gives us an appreciation of what the masters of religious art through the centuries have done for us, and lends a new meaning to the hundreds of illustrations found in these volumes.

Many other helps have been provided, which will be welcomed by teachers and Bible readers who are anxious to study and enjoy the beauty and power of the world's greatest religious literature.

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THE BIBLE AND THE CHILD

RELIGIOUS TRAINING FOR THE CHILD

IN THE HOME

Early Impressions

EARLY impressions are deep impressions because the child's mind is so plastic. Statistics show that the large majority of church members professed their faith in their youth, and came from homes pervaded by a religious atmosphere. Of those who joined in years of maturity, almost all built their later spiritual development upon foundations laid in early childhood in the home. The family altar, the literature read and discussed, the stories told, the pictures loved, the table conversation, the ethical standards of father and mother as evidenced in their business dealings—all the "manifold and intangible somethings which make up a child's encircling world" influence him so much because they influence him so early. All these, because they are linked up with the home environment, make the parents the most effective teachers of religion.

The Opportunities of the Home

A teacher can deal with a child only in schoolroom situations and usually only at school hours. The home has jurisdiction over the child about three times as many hours in the week as have day school and Sunday school combined. So much more time means so many more opportunities for influence. The variety of activities involves a variety of situations which give clue to many influences for direct as well as indirect teaching. There are bedtime, rising time, and mealtime; there are errand times and playtimes, story times and prayer times, all of which give the mother opportunity for teaching, for inculcating right attitudes toward others, and for establishing the child in God-consciousness.

The occurrences and situations which give the best opportunity for the teaching of religion are likely to take place in the home. Who made the stars, Mother? Is God everywhere? Is he in the attic and in the garage and in the garden, all at once? This is the type of question to which the unfolding mind seeks answer, and which makes the mother the child's first teacher of theology.

The Mother's Responsibility

In any teaching, and surely in the teaching of something so spiritual as religion, it makes a great difference who the teacher is. A child's love for his mother casts a halo about all that concerns her; the sentiment connected with everything related to the home causes the teachings for which the home stands to have added weight. That father and mother pray is

in itself sufficient reason for the child to take part in the family devotions; that mother told certain Bible stories is sufficient reason to hold them in reverence. The task of the mother in teaching religion is, therefore, unique, and a responsibility that cannot be shifted.

If this responsibility for the teaching of religion is to be met at all adequately, the mother must have some understanding of the when and why and how of story-telling, of dramatics in the home, of memorization, and of the use of pictures. Given the understanding, for instance, that the Sunday afternoon in the home may be made valuable to the ends of religious education, she will need to know how that may be done—what stories may be told, what pictures may be studied, and what the children may do to help make the truth of story and picture more real.

IN THE SCHOOL

The Teacher's Opportunity

The one hour on Sunday morning when children are under the supervision of their church-school teachers is the only time in all the week when very many of them receive any definite religious instruction. The church-school teacher cannot do what home and Sunday school ought to do together. Some mothers would like to fulfil the duty they realize, but they do not know how. In many cases the stress of daily life is permitted to crowd out prayer times, story times and all times of conscious teaching. If, under such circumstances, children are to grow up "in the fear and admonition of the Lord," with an attitude toward God of childlike trust and devotion, if they are to be able to make the kind of adjustments in their associations which make for successful Christian living, if they are to develop Christlike characters, they need all the guidance the best church-school teachers can give them.

Systematic Teaching

The teacher's task is not merely that of supplementing inadequate home teaching; even though home teaching is the best it may be, there is need of systematic teaching of religious truths, which only a school with a definite course of study can give. Because the task is so important, and the time in which to accomplish it so short, it is imperative that the teacher give her very best effort to the fulfilment of her duties.

Her task includes the consistent study of children and of child nature. From her dealings with children in everyday life and from study in books on child psychology, the teacher must learn what are a child's needs and capacities and interests at any given age. We cannot teach children properly unless we understand them, and we do not understand them adequately unless we apply ourselves to the task of understanding them as children and as individuals.

The teacher must have the teaching material well in hand. The Bible is the greatest source book for this material. It is the textbook of the Christian religion, and the teacher must know it well. She needs to know other materials which help to make the Bible truths comprehensible to the child's understanding, such as stories from history, nature, literature, art, and science. She should know how great artists have put into pictorial form the great stories and truths which she would bring to the children. There is a great field of song and of other religious poetry, including prayers, with which the teacher should be conversant.

How to Teach

Given the understanding of the child and the knowledge of teaching material, the teacher must know just how this material may be used in her guidance of the child's development. The story is one of the chief means of teaching religious truths. The teacher should not be satisfied until she has mastered the technique of story-telling to an artistic nicety.

It is often necessary that a child be prepared for the thought, content, and theme of a story by a short period of conversation, by discussion of pictures related to the lesson, by question and answer to clear up possible difficulties. This period of preparation involves some knowledge of the art of questioning, of picture interpretation, and of arousing thought and self-activity in general on the part of the child.

A child likes to make-believe; he also likes to make things with his hands. His great desire to dramatize and to construct can be utilized by the teacher to make a deeper impression of the truths she has taught him. The teacher must know how to use all these activities to accomplish the purpose which she has set for herself in the teaching of the child—the development of Christlike personality.

MATERNITY

From a painting by Niccolo Cannicci

In the fields in the presence of the beautiful mother and her child, all, old and young, unconsciously assume the attitude of devotion.

METHODS OF TEACHING

STORY–TELLING

Making Religious Truths Vital

STORY-telling is necessary in the religious education of the child, chiefly because of the unmatched opportunity it gives for making religious truths vital. Many ideas which, in the abstract, would make no appeal to the child become warm and living when clothed in the garb of a beautiful story.

Through the story, by means of which the child is helped in imagination to live the lives of the people portrayed, he is given patterns of conduct. Do we want him to reverence age; to be loyal? Let us tell of Ruth, who was willing to leave her native land and to work in the fields day by day in order that Naomi might suffer no hardship. Do we want the child to understand what helpfulness may mean? Tell him stories, such as "A Little Hebrew Maid" (MBB:379), "The Little Boy Who Helped" (MBB:243), "Where Love Is, There God Is Also" (MBB:467), and "The Kind Neighbor" (MBB:397).

The story not only gives the child a pattern for conduct, but, through its strong appeal to the emotions, makes him want to be like the hero or heroine of his story—to be loyal like Ruth, helpful like the Good Samaritan, courageous like Daniel, trustworthy like the faithful servants in the parable Jesus told, like "The Shepherd Who Didn't Go" (MBB:459), and like "The Shepherd Boy Who Became a King" (MBB:369). Through the story we help the child share the attitudes of trust, love, and devotion of God-conscious people of Bible times and of all times, and so cause such attitudes to become established and to grow stronger in his own life. That is why we tell stories, such as "A Hero Who Feared Neither Man nor Beast" (MBB:385), and "When the Children Sang" (MBB:257).

Choosing the Story

Any good story is not the best story to tell to any child at any time. The story must be chosen with the capacities, the interests, and the needs of the child in mind. Little children need stories of simple construction, centering in their world of interests—in the home, in nature about them, in the lives of other children (9:31–32), and in people found in situations which children can understand. We tell the story of the Creation as the "Story of God's Garden" (MBB:285), for little children love flowers and all growing things. We tell stories of home life, like that one of Hannah who made her little son a coat every year (1:329), and of the mother who made a cradle for her baby to keep him comfortable and safe (1:142).

Among Bible incidents which contain story material for the younger children are the following:

The Uncle Who Would not Quarrel . 1:6–7
Abraham's Kindness to Strangers . . 1:18
God's Care of a Boy away from Home 1:65–67
Joseph Obeys His Father 1:90–91
A Baby in a Basket Boat 1:142
How God Showed the Way to Go 1:176–177
How a Little Boy Talked to God . 1:329–331
A King's Kindness to a Lame Boy 2:108–109
A Beautiful Garden 3:5
A Woman Shares Her Last Loaf of Bread 3:76–77
A Room for a Stranger 3:105–106
A Little Maid Helping Her Master . 3:111
Safe in a Lions' Den 3:151–152
The Baby Jesus. 7:7–13
The Wise Men Worshiping the Baby Jesus 7:14
Four Men Who Brought Their Friend to Jesus 7:46–47
How a Little Boy Shared His Lunch. 7:90
Jesus Loving Little Children . . 7:105–107
Jesus Helping a Blind Man 7:113
Jesus Making a Sick Boy Well . 7:188–190
A Kind Stranger 7:356–358
A Worship Service by the Riverside . 8:89

For children between nine and twelve, stories of action, adventure, and heroism have the strongest appeal. The following are examples:

Abraham, a Brave Pioneer 1:5
Eliezer, a Faithful Servant 1:43–51
A Boy Who Was Sold into Slavery 1:89–95
Joseph, a Man Who Was not Spoiled by Power 1:106–125
A Great Captain Obeys God's Messenger 1:111–113
A Slave Boy in a King's Palace . . . 1:143
Moses Commissioned for Service . . 1:146
Moses the General of a Great Army 1:176–182
How Gideon Trusted God . . . 1:302–303
A King Who Made Friends of His Enemies 2:11–13
David Defies a Giant 2:34–36
The Friendship of David and Jonathan 2:41–47, 59
David, Generous to an Enemy in His Power 2:61–63
A Prophet Who Did not Fear . . 3:81–84
Daniel, a Man Who Trusted God 3:150–152
Ruth, a Stranger Who Became a Blessing to Her New Country 3:155–166
A Girl Who Saved Her People . 3:175–187
Leaving a King's Palace to Help His People 3:263–266
The First Journey of the Boy Jesus 7:22–23
Jesus Calling Fishermen to Follow Him 7:47–49
How a Tax Collector Became a Disciple 7:53
Healing Ten Lepers 7:105
Jesus Cleansing the Temple . . 7:120–123
Peter, a Man Who Wanted to Do Right but Sometimes Failed . 7:144–145
Jesus and Barabbas 7:147–151
The Crucifixion 7:151–155
John the Baptist Preaching in the Desert 7:174–176
Jesus Showing a New Kind of Greatness 7:228–229
Peter and John at the Tomb . . 7:250–252
The Prodigal Son 7:305–308
The Ten Talents 7:328–330
The Good Samaritan 7:356–358
Peter and John Unafraid 8:15–16
Ready to Die for the Right . . . 8:20–24
Philip and a Queen's Official . . . 8:27–29
Paul in Prison 8:89–92
Undaunted by Storm and Shipwreck 8:145–148

How to Use Story Material

The choice of story material is important to insure interest and worthwhile results, but the right choice does not solve all problems. The structure of a story has a very important bearing upon its success.

If we tell children the story of the friendship of David and Jonathan, for instance, using all the mass of detail which the Bible text affords, they will be bewildered. Therefore we choose only certain specific incidents which reveal friendship as, Jonathan's bestowal of his bow, spear, and shield upon David (2:41–42); his defense of his friend before the angry king (2:46–47); the pledge of everlasting friendship (2:47); these incidents we weave into a story. The author of "A Hero Who Feared Neither Man nor Beast" (MBB:385) did not use all the material which the Bible story of Daniel affords; he thereby avoided the risk of telling a story which would leave very hazy memories because of a great mass of detail.

In some cases the Bible text does not give sufficient detail to make it possible for a child to get his bearings; then the story-teller must furnish, from his knowledge of Bible manners, customs, and habits of life, whatever may be necessary to make the action of the story real to the child. Of the home life of the Boy Jesus, for instance, the Bible tells us only that "he was subject unto them." The author of "A Happy Home" (MBB:231) has gathered material from Biblical and historical sources which would be needed to make a story of the Boy Jesus vivid to a child. Volume Six, EVERYDAY LIFE IN OLD JUDEA, is rich in supplementary material which might be used to amplify the Bible text for children's understanding. The explanation accompanying the picture of the village school (6:28) and the one about the wearing of phylacteries (6:16) would be helpful in developing a story of the Boy Jesus for older children.

The following stories are examples of necessary elaboration of the Bible text for the purpose of insuring a child's understanding and interest: "What the Stars Saw" (MBB:215), "The Little Boy Who Helped" (MBB:243), and "When the Children Sang" (MBB:257). Other Bible selections (9:32–33) represent material the parent or teacher might use to develop similar stories.

HOW TO CONSTRUCT A STORY

If a story is to engage a child's interest immediately, action should begin almost at once. The following are examples of good introductions: "Once a good man had a dream" (MBB:453); "There was once a man who set out on a journey all by himself" (MBB:397). The introduction must be short, only sufficient to establish the setting.

The incidents which are used in the course of the story should be chosen with the climax of the action in mind. There must be a high point of interest toward which the action moves, directly and definitely, involving the element of suspense until that high point is reached. Incident must follow incident without sections of description or explanation, which would retard the progress of the action. In the story of Ruth it would not be well to stop for the explanation that harvesting was done by hand

with sickles in those days. A sentence like the following gives the necessary description without a halt in the action: "The bright sickles of the reapers were flashing in the sunlight, as the men were cutting the golden grain, armful after armful." In this way, vivid adjectives and colorful phrases supply the necessary picture-making backgrounds.

The conclusion must be brief, merely a sentence or two, or a short paragraph which will set the mind at rest. The following are examples of good conclusions: "From that day forward David was the hero of all the young men of the army of Saul" (MBB:377); "'For this is the son I had lost,' he said, 'but now I have found him again'" (MBB:396). To moralize at the end, to say in effect, "Now, children, I hope you will learn from this story to be obedient like Joseph," would just as surely destroy the effect of the story as explaining a joke would mar its humor. A story rightly chosen, rightly developed, and properly told may be depended upon to carry its message. If it is not a good story, a moral tacked on the end cannot retrieve its faults.

The following, therefore, is the form which ought to be observed in the structure of the story: (1) the introduction, which presents the characters and gives the setting of time and place; (2) the succession of incidents, portraying the acts of the characters and leading directly to the happening of greatest importance known as (3) the climax; and (4) the conclusion, designed to put the mind at rest and give freedom to ponder on the import of the story.

Direct Discourse

Direct discourse always adds greatly to the interest of any story. Rather than report in the third person what the characters said, we should let them speak to each other directly, and thus add life and reality to the telling. In adapting the material, for instance, in the incident of Abraham and Lot (1:6–7) a good story-teller would not say, "Abraham told Lot that he was sorry the shepherds quarreled so much," but instead, "Abraham said to Lot, 'I am very sorry your shepherds and mine quarreled again.'"

Repetition

Repetition adds much charm to stories for little ones. It would be a pity to say, in any adaptation for small children of the story of Samuel (1:329), "The voice called Samuel three times, and each time Samuel answered, 'Here am I.'" A much more effective interpretation would be: "The voice said, 'Samuel, Samuel,' and Samuel went to Eli and said, 'Here am I, for thou didst call me.' Eli said, 'I did not call thee; go back to bed!' The voice called again, 'Samuel, Samuel,' and Samuel said again, 'Here am I, for thou didst call me.' Again Eli said, 'I did not call thee, go back to bed.'" Each time the familiar words and phrases recur, the children greet them with shining eyes and with eager joy, as in meeting old friends.

Telling the Story

A story may be chosen with discretion, the structure may be sound, the composition flawless, and it will still be a failure, so far as the response of the group is concerned, if the teller has not made the story thoroughly a part of himself.

A story told is, of course, preferable to a story read. A book often acts as a barrier between teller and listener. The story-teller must see and feel and know the story if the interest of the listeners is to be assured. Any picture which is not clear, any action which is hazy in the teller's mind, will not be vivid and distinct in the listener's imagination.

Practice will make perfect in story-telling as well as in other endeavors. It is an art which is not achieved by any sleight-of-hand performance. It takes thought, perseverance, and patience to develop into a proficient story-teller, but the results are so gratifying and far-reaching that they justify every effort.

When to Tell Stories

Bedtime, rainy days, quiet afternoons while mother is mending or darning, Sunday afternoons, holidays—all these times offer opportunities for story-telling by father or mother. In the Sunday school the story has a very distinctive mission, as the most effective method of instruction for little children. It is the chief element of the lesson hour. Very often it is the center of the children's worship program in the primary or the junior departments. The story is the children's sermon. Ministers who make a practice of giving a special message to the children in their congregations on Sunday morning know that the story form is the most effective. At children's parties the story is one of the chief methods of entertainment. Sometimes the entertainment may consist of a story hour, when a group of stories of different types, all bearing on some particular theme, constitutes the entire program.

MEMORIZATION

The Child's Memory

Childhood is the time for storing up a treasure of memory gems, a hoard of selections from the religious literature of mankind that may strengthen and bring joy, as it has done through the generations.

Too much must not be expected of little children. A number of prayer verses (MBB: 149–186), short Bible verses which children can understand and which are definitely related to their experiences (MBB: 56–143) or to the theme of their Sunday lessons, a few short songs bearing upon matters in their thought world—that is about all we may ask of the child of kindergarten age. Older children, especially children beyond the age of eight or nine, have usually a very remarkable capacity for memorization, and a great interest in such activity, if it is properly guided and motivated.

Interesting the Child

The child's interest in the work to be done will be increased if the learning can be motivated through a prospect of immediate use. For instance, a class in Sunday school has been assigned the memorization of "Ho! Every One That Thirsteth," (4:225). The pupils will attack their task with an increased interest if they know that on a given Sunday, when the worship program is to be built about a missionary theme, they will be asked to serve the whole department in their school by reciting this selection in unison, as the morning's Scripture lesson. While such use of the pupils' efforts adds decidedly to their interest in the task, it helps at the same time to establish in them the habit of service to others.

So, in the family circle, many occasions may be found which give definite purpose to the memorization of prayers, songs, and Bible selections. Suppose mother would like to have Bobby and Helen learn a new song while she is doing the darning and mending this week. They decide upon "O what can little hands do to please the King of Heaven?" (MBB:209). Their work of memorization becomes play if it is done as a happy surprise for father when he comes home from work some evening.

What to Memorize

Successful and worth-while memorization depends largely upon the selection of material. It must be of such type and content that it may have meaning to a child. We should not expect the learning of any passage which is merely a succession of words, so far as the child is concerned. If we would teach the little child about peaceableness, we should choose, "Be ye kind one to another" and "Blessed are the peacemakers," not a verse in grown-ups' terminology like "Seek peace, and pursue it."

If we would teach the little child a song about God's care, we should not choose, "A mighty fortress is our God, a bulwark never failing." To a little child, "fortress" and "bulwark" are mere words. The poem beginning, "I asked the little twinkling star" (MBB:210) would be a better selection. Older boys and girls, children of ten, eleven, and twelve, would be interested in the first song mentioned. They would like, in the idea of a "mighty fortress," the challenge and mystery, the suggestion of dangers to overcome, of victory foreseen. A passage from Isaiah (4:21) which would be a mere succession of words to younger children, can be quite well understood by the older ones, who enjoy in it the suggestion of words beyond their present ability to understand.

"First Poems and Bible Verses" (MBB:191–209) and "Prayers for Little Children" (MBB:149–178) present selected materials rich in suggestion for memorization by younger children. The short Scripture passages found at the end of each lesson in "The Primer" (MBB:56–143) are also very valuable in this connection.

The following Scripture passages may serve as suggestions for the memory work of older children:

The Ten Commandments . . . 1:193–195
Unto Us a Child Is Born 4:24
Ho! Every One That Thirsteth . . . 4:225
I Will Lift up Mine Eyes 5:117
The Heavens Declare 5:150
God Is Our Refuge 5:203
He That Dwelleth in the Secret Place 5:213
The Lord Is My Shepherd 5:221
Lord, Thou Hast Been Our Dwelling Place 5:223
Bless the Lord, O My Soul 5:287
Blessed Is the Man 5:386
The Earth Is the Lord's 5:395
Come unto Me All Ye That Labor . 7:85
Go Ye Therefore 7:167
Let not Your Heart Be Troubled . . 7:230
The Beatitudes 7:287
The Lord's Prayer 7:294
Not Every One That Saith 7:300
God so Loved the World 7:309
The Good Samaritan 7:356–358
Paul's Speech at Athens 8:97–99
Behold, I Stand at the Door 8:184
Have This Mind in You 8:208
The Psalm of Love 8:236–238
Abide Thou in the Things Which Thou Hast Learned 8:342
The New Jerusalem 8:405–409

The following sections in THE MASTER LIBRARY are particularly rich in material suitable for memorization: "Nature's Beauty and Wonder" (5:21–72), "Psalms and Prayers of Israel" (5:115–400), "Admirable Types of Character" (6:100–107), "The Everyday Virtues" (6:280–284).

WHAT DOES IT MEAN?

The task of the teacher is not finished when selection has been made. Proper interpretation of memory material is just as important as proper choice. A child should not be asked to memorize any Scripture passage, song, or poem with which he has not been made acquainted previously through conversation, picture, or story. Suppose the Psalm, "I Will Lift up Mine Eyes unto the Hills" (5:117), is to be learned. The children should know that the city of Jerusalem meant to the Jewish pilgrim the city where God's sanctuary was and where God was believed to be especially near to his own. They need to know about the annual pilgrimage to that city, about its location in the mountains, and about the methods of travel. Then when they learn, "I will lift up mine eyes unto the hills, from whence cometh my help," they will be able to share the mood of aspiration, the feeling of longing about to be fulfilled, which impelled the writing and singing of the Psalm in those long-ago days.

In the interpretation of memory passages, pictures should be used freely. The passage just mentioned can be made meaningful through the interpretation of its acccompanying picture (MBB:431; 5:116). The section on "Children and Pictures" (9:24) will afford more specific guidance in the use of pictures.

The story method or the story in connection with pictures may be used in the interpretation of memory passages. The Beatitudes, for instance, can be of real meaning to children. We must not permit them to be learned mechanically. "Blessed are the merciful." What does "merciful"

mean? The concept of mercy may be made rich and meaningful if we recall to the minds of the children, through story and picture, the parable of the Good Samaritan (MBB:397; 7:356). "Blessed are the peacemakers" recalls the story of Abraham (MBB:298; 1:6–7), who gave up the best land in the region rather than permit any quarreling among the shepherds. This will help to make clear what a peacemaker is.

The Process of Drill

When children understand a passage and appreciate its beauty, the work of memorization is more than half accomplished, but an important part of the task is still left to be done. The passage must be fixed in memory by careful and concentrated repetition. It is well to vary the method of repetition in order that monotony may be avoided. (1) The teacher may appeal to the ear by reading the words of the text, and then ask the children to repeat the words in concert. (2) After a few repetitions each pupil might be asked to write the same words on paper. This appeal to the eye will be more helpful to some children than the repetition of the words. (3) To stimulate interest and as an inducement to get the work done quickly, the first one to get the work finished correctly may be given some sort of recognition, as writing the selection on the blackboard, leading the class in repeating the selection in concert, or being the teacher's chief assistant for that hour. (4) After the material has been learned, it should be used at frequent intervals, so that it may remain a permanent possession.

DRAMATIC ACTIVITIES

Learning Through Make-believe

Dramatization is a natural form of expression for children, for most of their play consists in imitating. Watch children in their play and you will see them playing store, house, fireman, soldier, or policeman. Any normal child's interest in dramatics is so obvious that no parent or teacher can doubt it.

Many parents and teachers, however, have not realized how effectively that interest may serve them in the religious nurture of children. All that is true of stories, in this regard, is true in accentuated measure of dramatics. If listening to good stories develops the imagination, increases the vocabulary, gives patterns for conduct, establishes and strengthens right attitudes, and helps to develop skill in Christian living, then the playing of the stories by the children themselves must necessarily do all these things in still greater measure.

The child who plays the part of Joseph not only gains an appreciation of Joseph's character, but temporarily he really is Joseph. To all intents and purposes, he is the brother who thoroughly forgave those who had wronged him, the son who did his best to make his father happy. The

child who plays the Good Samaritan is, for the time being, the kind traveler who forgot all his own affairs and dangers for the sake of a stranger in need. Through this practice in the feeling of disinterested helpfulness, he has come that much nearer to establishing the attitude of helpfulness and of unselfishness and the skill of living in Christian neighborliness. Dramatization transmutes into life and action teaching which might otherwise be merely words.

The Children First

It should be remembered always that artistic finish is not the teacher's aim, except in a secondary way, in connection with any dramatic production. The development of the children's personalities is the goal of all teaching. To that end enough guidance should be given so that the activity does not become aimless, but never so much that the children's own expression is limited by the adult leader's directions. As many children should be permitted to take part as possible. All should be kept thinking all the time. They can feel they have a share in the play by helping in an advisory capacity, while waiting their turn to play an active part. The timid child can be guided to take a minor part, such as the member of an army, one of the sheep in a flock, or one of a number of worshipers in the temple. While such a part does not force him into a prominence obnoxious to him, it will help him to overcome his timidity with an experience of joy in doing something with and before other children. For his own sake and for the sake of the other children in the group, the brightest child should not always play the part of the chief character. Capacities for leadership should be challenged and developed, but that can be done better if it is not always done conspicuously. The unpopular child should not be asked to take an unpopular part. The part of a bad character should not be played over and over by the same child.

What to Dramatize

Not all stories that are good to tell can be dramatized effectively. The story of Jacob's Dream, for instance, lacks the dramatic element necessary for this sort of interpretation. There are stories the beauty of which would be marred by dramatic treatment, such as those stories which center about the person of Jesus. The Bible contains so many stories of strong dramatic interest that a list which included all of them would be too long to be of practical use. Several suggestive lists may be found in the section on "Dramatization and Pageantry" (9:57, 62–63).

What May Be Expected

Little children cannot be expected to play a whole story, simple though it may be. Children of kindergarten age are usually capable of playing merely the separate incidents in the story. The incidents chosen should be such as exemplify traits of character which are worthy of emulation. So

it is not the robber incident which is featured in the story of the Good Samaritan, but the incident that exemplifies the goodness of the kind neighbor. Indeed, dramatizations of greater pretentions must never feature incidents which would obscure the lesson truth.

Some incidents from Bible stories which the little ones in the family, the neighborhood, or the Sunday-school circle might play with enjoyment and profit are:

Hannah Bringing Her Son Samuel to Help in the Temple 1:326
The Widow of Zarephath Picking up Sticks to Make a Fire. . . . 3:76–77
Laying Bricks for the Wall Around Jerusalem 3:271
Four Friends Taking the Sick Man to Jesus 7:46–47
A Shepherd Taking His Sheep to Pasture 7:212
A Shepherd Going to Find the Lost Lamb 7:305

Little children are not capable of working out any project which demands much coöperation or group spirit, but their working together in small groups at short sections of a story helps to develop capacity and skill in coöperation. Children of five, six, and seven are able to dramatize stories more completely, so that action and conversation approximate more nearly the story as it is told by parent or teacher. Children of nine, ten, eleven, and twelve are able to work out dramatizations of some degree of complexity and to follow the Bible text wherever that includes conversation.

Because the dramatization of Bible stories is so very important an activity in the religious development of children and young people, a special section of this volume, "Dramatization and Pageantry" (9:55–92), has been devoted to this subject.

Picture posing, as an informal dramatic activity for children, is discussed in the section, "Children and Pictures" (9:28–29).

PRAYER

Can a Little Child Pray?

No one who has been the companion of little children can deny that one of the greatest charms of early childhood is the sense of awe, reverence, and wonder with which children gradually discover what a "great, wide, beautiful, wonderful world" it is in which they are living. The bright moon in the sky, the flowers in the garden, the birds singing in the tree, and the golden sun which makes your eyes blink if you try to look into it and warms your hands as you hold them out to it—what beautiful mysteries they all are! The questions, Why? and Wherefore? and Who made it? follow as a matter of course, and the little questioner is easily led to the thought of a Heavenly Father who is responsible for all these wonders. The childlike trust is there, that attitude to which Jesus referred when he said, "Whosoever shall not receive the kingdom of God as a little child, he shall in no wise enter in."

The little child has a sense of reverence, an innate trustfulness, a desire to know what power is beyond the world that is immediately present to the senses. Unquestionably he has the capacity to worship, and through that capacity he says to his mother and to his teacher, "Teach me to pray."

Why Teach Prayer?

We must teach the child to pray, so that he may have an avenue of expression for the impressions which impel to worship. If the avenues of expression are blocked, development may become dwarfed. If a child is not helped to express the feelings of wonder and trust, of reverence and love which he has for the Heavenly Father, he will disregard those feelings and gradually lose them.

We must teach a child prayers, in order to give him a language in which he may have communion with the Heavenly Father. There are many adults who desire to pray and wish they knew how to have communion with God, but they do not know because no one ever taught them. They do not know about what they may speak to Him or how they should say it. They do not know that they may "speak right out" about whatever is in their hearts, because they have never been helped to do that.

Another reason for the development of the prayer life in childhood is in the compelling power of habit. The habit of prayer, formed in the early years when habits are most easily acquired, is an avenue to the greatest source of spiritual strength for daily needs, and will lead to a time of prayerful communion even in the tension and hurly-burly of days of "racing with the clock."

Spontaneous Prayers

If the reading of the Bible selection is followed by prayers by father and mother, the children of the group will follow their example as a matter of course. A certain little girl, overjoyed by the gift of some paper dolls, stopped suddenly in the admiration of them, danced into the dining room, bowed her head upon the table, and said, "Oh thank you, Heavenly Father, for giving Ruth Porter such a happy thought!" She had been seeing and hearing her parents share their joys and sorrows with the Heavenly Father, and she naturally followed their example.

If, after the teaching of the lesson in Sunday school, a prayer by the teacher seems a natural expression of the feeling of the group, the example which the teacher thus gives will serve as a means of teaching the children to do likewise.

Definite Guidance

The example needs to be followed by definite guidance, in the case of both spontaneous and formal prayers. Suggestions for formulation for thought should be made. After a lesson, for instance, about thanks for God's gifts, the teacher might suggest, even to very little folk, "Now we

will bow our heads to say, 'Thank you' to the Heavenly Father together, and then perhaps some one or two of you will say, 'Thank you' alone for any one of the things we have been talking about." If the lesson has been rightly taught and the spirit of the group is as it should be, little sentence prayers will follow, such as "Thank you, Heavenly Father, for my baby sister," or, probably, "Thank you, Heavenly Father, for my mother." The child's training in intercession may begin through guidance in adding to the formal bedtime prayer a "God bless father and mother," with the names of any others, relatives, friends, or playmates, who may be added by his own thought.

Formal Prayer

Children should be taught to voice their own thoughts in their own words in prayer, but the place and the importance of spontaneous prayer are matters for careful consideration. Care must be taken that the expression does not become forced. At mother's knee or in the small circle of the Sunday-school class or the family, little sentence prayers at first, then prayers of more complete form, can be spoken spontaneously and very naturally under the thoughtful guidance of parent or teacher.

The formal, memorized prayer has a valuable place in the worship service of the department in Sunday school, where children's spontaneous prayers would be very likely to be self-conscious. This is a necessary form of prayer for children, because it gives them language and form for the expression of their prayer thoughts. The devotional literature of the Bible includes much that may be used in this way by older children.

The following selections are typical:

The Lord's Prayer MBB:178	The Twenty-seventh Psalm (last verse) 5:331
The Shepherd Psalm 5:221	The Old Testament Lord's Prayer. . 5:354
The Twenty-seventh Psalm (first verse) 5:329	The Old Hundredth 5:252–253

"Prayers for Little Children" (MBB:149–186) consists of selections carefully chosen from the world's prayer literature for younger children.

Of course, the formal prayers taught must relate to objects and situations which lie within the child's experience; they must be expressions of his own thought and feeling. It is because of this necessity that in the beloved old bedtime prayer (MBB:158) the words:

> "If I should die before I wake,
> I pray thee, Lord, my soul to take,"

which are quite foreign to a child's feeling and thinking, have been replaced by the much more childlike phrasing:

> "Thy love be with me through the night,
> And keep me safe till morning light."

Formal prayers for bedtime, mealtime, etc., should not be permitted to become a mere mechanical saying of words. They should be interpreted carefully and discussed with the child in such fashion that they may be really his very own expression when he memorizes them. Pictures, stories, even handwork, or all these together may be used to make the words meaningful.

Times for Prayers

"For everything there is a season," and for prayer, also, need and usage have established special seasons of the day and of the week. Among those special times for which we would teach the children the use of prayer are bedtime and rising time, mealtime, family devotions, the worship service in Sunday school, and the period after the class lesson.

Often the learning of a prayer will be the natural outgrowth of the Sunday-school lesson story, which would serve as an interpretation of the words of the prayer. After a story told to help appreciate God's house or God's day, the learning of the prayer, "The Sabbath Day" (MBB:180), would follow very naturally as would also the prayer, "Gracious Lord, We Look to Thee" (MBB:169).

How Pictures Can Help

The picture, *Our Daily Bread* (MBB:154), might be used to interest a child in learning any one of the "Prayers at Table" (MBB:155–157). The napkin tucked beneath the chin, the food on the plate, the bread in hand, the milk in the cup, are all details the child will like to discover under guidance of the parent's or the teacher's questions, with the suggestion that the little boy in the picture has now picked up his piece of bread and his spoon because he has only just now said his grace, and he would not begin until he had thanked the Heavenly Father for the food.

Evening prayers, such as "God That Madest Earth and Heaven" (MBB: 167) and "My Father, Hear My Prayer" (MBB:162) can be interpreted and made meaningful by the study of pictures, such as *Evening Prayer* (MBB: 159), *The Smiling Boy* (MBB:164), and "*He Shall Give His Angels Charge over Thee*" (MBB:152). Other pictures which might be used in the learning of prayers are: *The Angelus* (5:118), *The Benediction* (5:233), and *Always Thankful* (5:129).

The section on "Children and Pictures" (9:24–29) will give further guidance in the use of pictures.

The story of God's care of Jacob in the nighttime, when he was far away from home, together with the interpretation of the pictures, *The Ladder to Heaven* (MBB:316) and "*He Shall Give His Angels Charge over Thee*" (MBB:152), would prepare for the learning of the prayer, "Father Dear, I fain Would Thank Thee" (MBB:153).

For further suggestions regarding memorization see the section on "Memorization" (9:11).

Handwork

Crayon and paper can be used to make the thoughts and words of a prayer, such as "For Our Quiet Sleep All Night" (MBB:153), a real possession to the child. The prayer as a whole should be explained at first, and then the suggestion should be made to the child that he draw with his crayon the pictures which the words call to his mind.

"For our quiet sleep all night,
Watched by stars above us bright,"

would probably suggest to him a child in bed and some stars peeping through the window. "The gladness of the morn" would possibly mean to him a big yellow rising sun, perhaps, also, some opening flowers in the garden.

"Thy world of creatures fed
By the gift of daily bread"

may mean birds, chickens, or kittens eating.

"For the tones and faces dear,
Making homes of joy and cheer,"

may call forth the little artist's endeavor to portray the home circle.

ASKING QUESTIONS

To ask good questions is more difficult than to answer them. Successful teaching demands the preparation of clear and simple questions, which will arrest attention, stimulate thought, encourage discussion, bring out new meanings, and direct the mind to proper conclusions. Although a good teacher must always have a number of carefully planned questions upon the lesson, yet these must be altered to suit the occasion in the light of the responses they win from the children. If the lesson has been carefully studied, the teacher, during the class discussion, will think of other questions which will tend to drive home important ideas. No question should be asked which can be answered merely by a "yes" or "no," for such questions do not demand sufficient intellectual activity on the part of the pupils.

Facts already given should be recalled by questions, such as Where did Abraham live? To what country did he go? How did he travel?

To stimulate original thinking and to bring out new meanings and proper conclusions, questions of the following nature may be asked, Do you think that Abraham found it hard to leave his home? Why? Why do you think God wanted him to go?

For questions for review purposes for the older children see 9:249–275.

THINGS TO MAKE

Utilizing the Child's Activity

We have learned how to use for educational ends the child's impelling urge to activity. A teacher no longer says habitually, as in the olden days, "Johnny, don't wiggle!" but she has learned to help him use the energy which would otherwise necessarily expend itself in wiggles. A real teacher is not interested in mere "busy work." She guides the pupil's energy into activities which make the truth of the lesson more real and impressive. She is careful, while she guides his enterprises towards useful ends, not to impose her adult thoughts upon him, but to see that his work is truly his own expression.

Children want to do something about any lesson which has really made an impression upon them. We have spoken of dramatization, of retelling the story, and of discussing the lesson picture as avenues of expression. Often children will like to use their hands to express an idea or feeling which has come to them. We can often use handwork to help establish them in desirable attitudes and habits.

Paper Cutting

Paper and scissors always interest a child. We do not ask a little child to cut according to an outline, but we give him the materials and let him do his work freehand. Suppose there has been a lesson of thanks for God's good gifts; the children might be asked to cut out some gift for which they are thankful. Perhaps Johnny would cut what he would designate as "our house," Billy would cut a banana, Ruth an apple, Peter a carrot or a potato, Bobby a flower in a pot.

Individually or in groups, the children can make posters to illustrate the story they have heard. The "Story of God's Garden" (MBB:285) might issue in the making of a beautiful poster, for which some of the children might cut tulips, daisies, and buttercups, others flying birds, trees, shrubs, and animals. With some guidance from the teacher, children of primary age take great joy in illustrating, by means of freehand poster work, a story, such as "The Shepherd Who Became a King" (MBB:369). The shepherd, the grazing sheep, the sheep dog, the trees and grass beside an outlined brook—it is only older and more sophisticated artists who cannot reproduce these to their own satisfaction! Of course, some guidance from the teacher is necessary, probably an outline on the blackboard, or a picture suggesting the silhouette as it might be cut.

Clay Modeling

Are there any children who do not like to make mud pies? Everybody enjoys molding the plastic material to his liking. By the same token, children like to model in clay or in plasticine, which is a refinement

of mud-pie artistry. They like to model wells, such as those from which Rebekah drew the water for faithful Eliezer, and jugs, such as the one from which he quenched his thirst. They enjoy making Oriental houses of clay, such as the one in which Elisha was welcomed, where there was a special little room on the roof. After a lesson about Abraham's hospitality to the three strangers, children might be asked to make something of clay which would be indicative of some service they would like to render a guest in their home. There will probably be a tray with cakes, suggested to some member of the class by Sarah's baking; perhaps some one will think of making a footstool, because Grandmother always wants one when she comes; a third child may think of molding a bowl with apples in it. There must always be sufficient guidance to keep the work from being aimless, but never so much that the child will be robbed of the sense of creative joy in making the thing he himself thought of making.

Children from ten to twelve find enjoyment in the making of relief maps by means of clay, plasticine, or paper pulp. The *Relief Map of Palestine* (9:242) may be used as a guide in determining the outlines and elevations.

Drawing

Little children express themselves very freely by means of drawings, and can illustrate, to their own satisfaction, any story which might be told them. There can be nothing more interesting to the student of childhood than the drawings made by children. The mental development of a child can be estimated with some degree of accuracy through the organization, detail, and comprehension shown in the pictures he makes.

Classes of older children should not be asked to draw pictures illustrating stories. Individual members or any members of any class, artistically gifted, may be well able to respond, but on the whole it is unwise to require freehand drawing of children whose development, in general, has advanced beyond their ability to reproduce by means of pencil or crayon. They would be very conscious of the shortcomings of their pictures, or they would make a drawing of some detail mentioned in the story, and would let the finish of that detail obscure all thought of the lesson.

For little children, however, as suggested, the list of stories they might be asked to illustrate would be so long that it would almost comprise the entire list of stories which might be told to them. The story of the Wise Men, the parable of the Lost Sheep, the stories of Abraham, Jacob, Joseph, David, Elijah, and Nehemiah, are among the many which might be so used.

Sometimes the children may be asked to express some thought grown out of the lesson, rather than portray a lesson incident. For instance, a story about some one's kindness to a dog might suggest the portrayal of any act of kindness to any sort of animal, thus bringing the lesson home to the child's own environment. One child may respond by picturing some

A CHURCH — SIDE VIEW

A CHURCH — FRONT VIEW

SIMPLE PICTURES FOR LITTLE CHILDREN TO DRAW

one giving carrots to a hungry rabbit, throwing crumbs to the birds, or feeding a pet turtle.

"I can draw anything," says the little artist, and he is so ready to draw that teachers are in danger, not so much of using this mode of expression too little, as of using it to the exclusion of modes like dramatization, which require more preparation on the teacher's part. Drawing should not by any means be the only expressional activity asked of the little child in the Sunday school.

The Sand-tray

The little child's interest in playing in sand should be utilized in connection with the teaching of Bible stories. After a story has been told, the children gather about the sand-table and portray the story there. If the story of the Good Samaritan has been used, let the children make the highway between Jericho and Jerusalem (3:98; 7:357–358). Use models in clay or cuts from paper to represent the walls, the persons in the story, the donkey, and the inn. When everything is ready, tell the story over again, using the equipment to illustrate each bit of action.

Children of primary age can do such work coöperatively. Suppose the story of the Lost Sheep has been told. Under the teacher's guidance, Bobby suggests that the sheep were near a brook, where the grass was green. "Very well, Bobby, you may make the little brook, and James may put this grass beside it." Placing of sheep, the shepherd's dog, and the shepherd will follow naturally, care being taken that every child has a part in some way. Some one will place the little lost lamb back of the bushes. Perhaps the remainder of the story will be retold, using this scene as the starting point. Perhaps the group will decide to portray the next scene also, where the sheep find themselves safe in the fold, while the shepherd sets out on the long lonely journey in search of the little lost lamb.

When all is finished, there can be no doubt that the facts of the story are more firmly fixed in the children's minds, while, also, the lesson truth has become more real and vivid. Models for this work may be bought in toyshops and school-supply houses. Many of the older children can make them of paper or clay.

Some of the stories which can be developed in this manner are:

David the Shepherd Lad	1:33	The Baby Moses in a Basket Boat .	1:142
Joseph Seeking His Brothers	1:90	The Three Wise Men	7:14

Boys and girls of junior age—nine, ten, and eleven—use the sand-tray to make relief maps or to reproduce sections of country in preparation for the study of some Bible story. The list of background pictures (9:26) and the complete list of illustrations (9:325) will suggest geographical pictures which may serve as a basis for sand-tray work. Palm trees can be reproduced in paper; pyramids, houses, wells, etc., can be reproduced in sand or clay.

CHILDREN AND PICTURES

Children Have an Eye for Beauty

"None more than children have an eye for beauty," says Robert Louis Stevenson. A child's delight in things beautiful makes the choice and use of pictures in the home and the school a most worth-while interest for the grown-ups concerned. Artists are artists by reason of their instinct

for beauty and their ability to interpret to others the beauty which they see. Very many artists have put beauty in such form that children can appreciate it—beauty of thought, of form, of line, and of color.

Near East Relief

THE SEA OF GALILEE

"Easy Steps in Pictureland" (MBB:3-26) presents a selection of beautiful pictures which children can enjoy. Standards of beauty are formed in the early years. Children who will learn to know all the beautiful masterpieces represented in THE MASTER LIBRARY will unconsciously acquire an interest in the best art, and with their interest will develop a high ideal as a basis of judgment.

A BIGGER WORLD

But the satisfaction of the desire for beauty is not the only value in pictures for children. If we stop to think about it, we will realize how much pictures may add to a child's life in the way of new knowledge. Comparatively few of us have traveled around the world, but the majority of us have very clear mental pictures of the houses, the towns, the people, and the countries across the seas. The world in which we live is so much larger than that part of it in which we have moved, because pictures have made unvisited parts real to us. The size, the width and breadth, the variedness of the world in which a little child lives, depend largely upon the pictures that child has seen; thus, by means of pictures, city children can live in the country and country children in the city. Few of our children have ever seen Palestine, but by means of pictures, its landscapes, cities,

rivers, and mountains may be made part of their world, so that they can imagine the land "where walked those blessed feet," where David roamed, and the land which Moses saw from the mountain. Pictures, such as *Sunset on the Great Pyramid* (MBB:133), *A Camel Boy* (MBB:339), *A Village in Egypt* (MBB:340) help make Egypt a real place—the country where Moses and Joseph lived and where Jesus was a very little boy. Boys and girls of nine to twelve and older are much interested in such realistic pictures.

The following is a list of representative pictures of the type classed as background pictures, because they give children a background of understanding for the stories to be taught. See also 9:237–241.

The Brook Jabbok	1:77	An Oasis	5:298
Samuel's Early Home	1:327	The Bride (frontispiece)	Vol. Six
The Threshing-floor	2:123	Court of a Village Home	6:46
Jerusalem	2:234	Reapers at Work	6:157
Elisha's Fountain near Jericho	3:101	Threshing in Palestine	6:318
Emmaus	3:309	Plowing	6:321
Boats on the River Jordan	3:325	The Tabernacle	6:352
Modern Wayside Idols, South India	4:135	Tiberias	7:254
The Pyramids of Egypt	4:206	View from Mount of Beatitudes	7:286
The Ancient Scroll of the Pentateuch	5:78	General View of Tarsus	8:56
		Harbor of Syracuse	8:151

Memory Messengers

Pictures may be used as messengers into the land of memory. A little child may have seen birds in number, real and in his picture books, but his imagery of birds and bird life will not be as clear at all times as we grown-ups are apt to think. A story about birds will be followed more intelligently if the teacher precedes the telling by a period of conversation regarding pictures appropriate to the subject, such as *The Mother Bird* (MBB:78), *Four Little Birds* (MBB:81), *Swallows* (5:243), and *Springtime* (5:67). Even in the case of older children, pictures should be used freely to call forth and to vivify earlier impressions. So, preceding the telling of the parable of the Good Shepherd, or the story of David the Shepherd Lad, or any other story dealing with shepherd life, it is very profitable to discuss pictures, such as *Our Woolly Friends* (MBB:114), *David the Good Shepherd* (MBB:370), *Sheep in the Pasture* (MBB:420), *A Shepherd by the Jordan River* (4:158), and "*The Lord Is My Shepherd*" (5:221).

Pictures Fix the Story in the Memory

Pictures portraying some phase of the story action, used after the telling of the story, help to make the lesson truth more vivid and to fix the story in memory. For instance, if the picture, *The Good Samaritan* (MBB: 398), is shown and discussed after the telling of the story, the story will serve as interpretation of the picture, while the picture will strengthen the impression made by the story. The story of Saint Francis' love for the

birds is given added life and vividness by study afterwards, through question and answer, of the pictures, *Saint Francis Preaching to the Birds* (MBB:456; 5:405).

The Master Library contains several hundred pictures which portray dramatic episodes in Bible stories. Notable among these lesson-story pictures are the following:

Holy Night	MBB:32	Ahab and Elijah	3:95
Repose in Egypt	MBB:37	Esther and Haman	3:184
Jesus Blessing the Children	MBB:48, 142	The Penitent	5:154
Victory, O Lord (frontispiece)	Vol. One	Christ Among the Doctors	7:21
Rebekah and Elieser	1:46	Christ and the Fishermen	7:48
Moses Breaking the Tables of Stone	1:193	Christ Before Pilate	7:148
Abigail and David	2:66	The Remorse of Judas	7:150
Ruth and Naomi (frontispiece)	Vol. Three	Christ Washing Peter's Feet	8:9
The End of the Deluge	3:28	Diana or Christ	8:250

Teaching by Contagion

Children like the dramatic everywhere; they like life in action. They are interested in pictures which portray people doing something, people engaged in some activity which children can readily understand. Just as children are likely to imitate the attitudes and actions of the people among whom they live, they will imitate, unconsciously, the attitudes and actions of the pictured people among whom they live, provided, of course, those pictured people are the sort who can be very real to them. A study of the picture, *The Convalescent* (MBB:16), will help the little child to assume the attitude of helpfulness portrayed in the little boy who is carrying a footstool to make his mother more comfortable. *Asking the Blessing* (MBB:156) will help a child to feel the naturalness and beauty of the attitude of prayer.

The Imagination Developed

Any picture which appeals to a child helps to develop his imagination. In the picture, *Jesus Blessing the Children* (MBB:48), what is the little girl who is pointing toward Jesus saying to her mother? That question, aroused by the picture, will cause imagination to play about the possible answer. In the picture, *Playing with Dolly* (MBB:177), the little girl is asking her dolly a question. Maybe she is saying, "Is that the dress you would like to wear to the tea party this afternoon?" In *Going to School* and *Coming from School* (MBB:20, 22) all the charming, alert children must make anyone wonder what they are saying, thinking, and doing, and cause fancy to dwell on the possibilities.

Guiding Children in Looking

"Children are able enough to see, but they have no great faculty for looking." Very often they need grown-ups to guide them in looking at pictures, if they are to see what there is for them to see and if their interest

in any picture is to be aroused. We have spoken of the fact that the telling of a story which explains even a part of some story picture will make that picture meaningful and vivid.

Courtesy, Miss Blanche Carrier

"FEEDING HER BIRDS" "THE SOWER"

The story of how a picture was made will often effectively insure a child's appreciation. A story telling how Raphael came to paint *The Madonna of the Chair* (MBB:35) and the story about the artist Michelangelo, *A Boy at Work* (MBB:19), might be used to arouse interest in any picture or piece of sculpture made by these artists.

The discussion method is very effective in helping a child to see what there is in any given picture. In the interpretation of the pictures, *Going to School* (MBB:21) and *Coming Home from School* (MBB:23), questions and direct suggestions are used very effectively to make the pictures meaningful.

Posing Pictures

A child is not likely to forget a picture he has helped to make real by posing. In connection with studies of spring or summer, boys and girls like to imitate *The Sower* (MBB:424). For kindergarten children the picture may be used to suggest a game of sowing seed in the garden. *The Convalescent* (MBB:16) might be used after some story on helpfulness. One of the little girls of the kindergarten group might sit in a chair in the attitude of the weary mother, and a little boy might be chosen to play the

part of the little boy in the picture, carrying a footstool for mother's comfort. The picture can be posed several times in succession by different children, without danger of losing the interest of the group.

The Dedication of Samuel (MBB:365) lends itself very well to reproduction by posing. This activity will be guided by mother or teacher, after the telling of the story, somewhat after this fashion: "Who will make a good Hannah? Jane, we will let you play you are Hannah, little Samuel's mother. And Jane may choose who shall be her little son. You are right, Jane; Bobby would make a splendid Samuel. Whom else do we need in the picture? Yes, Roger, you may play you are Eli. What is Eli doing? Where should Samuel stand? What is it he is doing with his hands? Hannah is not standing, Jane. That is right. As she kneels and looks at Samuel, what do you think she is saying? What is Samuel saying? What do you think Eli is saying, with his hand on little Samuel's head?" So the picture interpretation closes as little Roger, with his hand on Bobby's head, says, "God bless you, little Samuel, I am glad you came." All through the process the entire class is kept thinking, making suggestions, so that the picture made may be as much like the artist's as possible.

Among other pictures which children can pose with pleasure and profit are: *Feeding Her Birds* (MBB:14), *The Angelus* (5:118), *An Old Song* (5:237), *Diana or Christ* (8:250).

"Easy Steps in Pictureland" (MBB:3–26) and "The Picture Life of Jesus" (MBB:25–52) are particularly fruitful of suggestions for the interpretation of pictures by posing.

THE PRODIGAL'S RETURN
From a painting by Joseph Aubert

STORY HOURS WITH THE BIBLE

GOOD-NIGHT STORIES

MANY students of the child mind believe that the thoughts a little child takes with him into dreamland are of great influence in the formation of his character. Perhaps it is because of a realization of this that many mothers prefer to make the bedtime hour a story hour, a time for reading to their little ones some of the great lessons the Bible teaches. The stories here listed are from MY BEST BOOK and are well adapted to this purpose.

Jesus Blessing the Children . . MBB: 49
What Jesus Did for Us MBB:143
What the Stars Saw MBB:215
The Three Wise Men MBB:221
Jesus in the Temple MBB:225
A Happy Home MBB:231
The Great Physician MBB:235
A Sad Home Made Glad MBB:239
The Little Boy Who Helped . . MBB:243
A Picnic of Long Ago MBB:247
The Wonderful Story-teller. . . MBB:253
When the Children Sang MBB:257
The Last Supper MBB:261
The First Glad Easter MBB:265
Christ and the Little Ones . . . MBB:274
Peter, the Potter's Son MBB:277
The Story of God's Garden . . MBB:285
How Men Lost the Garden of Delight MBB:289
The Wonderful Promise MBB:297
The Boy Who Made His Parents Happy MBB:299
Abraham's Trial MBB:302
The Marriage of Laughter and Beauty MBB:305
Joseph and His Brothers . . . MBB:323
The Good Servant MBB:328
Pharaoh's Dreams MBB:331
Joseph's Brothers Go to Egypt . MBB:336
The Silver Cup MBB:344
The Baby Who Was Taken out of the Water MBB:349
The Story of Ruth MBB:357
The Little Boy Who Was Called MBB:363

CHILDREN OF THE BIBLE

Since children are especially fond of stories about other children, certainly every child will want to become acquainted with the children of the Bible. Here are given the numerous incidents found in the Bible in which little children and older boys and girls play a part.

The Boy Who Became an Archer 1:27–29
The Boy Who Was Named "Laughter" 1:27, 31–34
How the Children Were Protected from Danger 1:81–83
A Boy Who Was Sold into Slavery 1:89–135
A Little Boy Who Took a Long Journey 1:104–121
A Baby Who Became a Prince . 1:141–147
The Girl Who Rescued Her Baby Brother 1:141–143
A Visit in the Wilderness 1:205
The Daughter of a Great Warrior 1:317–318
A Boy Who Answered the Voice 1:325–331
A Shepherd Boy Who Slew a Giant 2:27–36
A King's Grief over His Child . 2:114–115
How a Baby Was Given back to Its Mother 2:166–168
A Child Whose Life Was Saved by His Aunt 2:221–227

A Youth Becomes King of Judah 2:232–235
A Twelve-year-old King 2:265–267
A Boy King Is Carried away Captive 2:294–295
The Prophet and the Queen's Sick Child 2:318–320
The Child Who Gladdened the Heart of His Parents 3:47–63
The Only Son of a Poor Widow . . 3:76–77
How Two Boys Were Saved from Slavery 3:104
The Boy Who Was Stricken in the Harvest Field 3:105–109
A Little Girl Who Helped . . . 3:111–113
A Boy Who Was not Afraid . . 3:125–128
When Jesus Was a Baby 7:7–18
When Jesus Was a Boy 7:22–32
A Girl Whom Jesus Raised from the Dead 7:75–76
A Girl Whom Jesus Cured 7:94–95
A Boy Whom Jesus Cured . . . 7:100–102
The Little Children Whom Jesus Blessed 7:105–107
Some Happy Children 7:123
The Boy Who Almost Died . . 7:188–190
The Boy Who Helped by Giving away His Lunch 7:190–193

A READING COURSE OF BIBLE STORIES FOR CHILDREN

No book can compare with the Bible in the number and variety of interesting stories it contains. Children may spend many a pleasant hour looking up and reading these selected narratives of daily life and strange adventure. Frequently the youthful reader will be encouraged to continue his reading beyond the limits of the story itself. Gradually a fuller knowledge of the meaning of the story will be acquired, and the habit of Bible reading will be formed.

Some Shepherd Soldiers Win a Battle 1:11–13
A Boy Who Grew up to Be a Hunter 1:27–29
Two Women Who Won Their Husbands by Politeness 1:43–51; 2:64–70
The Young Man Who Made His Pillow into a Pillar 1:65–67
A Lover Who Waited Fourteen Years 1:68–71
The Wrestler at Midnight 1:78–81
A Man Who Went from a Prison to a Palace 1:98–104
A Crying Baby 1:142–143
How a Man Defended Seven Girls 1:143–145
The Voice from the Burning Bush 1:146–147
How Bitter Water Was Made Sweet 1:182–183
A People Who Prepared Their Sabbath Dinner the Day Before 1:183–185
The Story of a Quail Hunt . . . 1:186–187
A God Made out of Earrings . . 1:196–201
A Journey of Two Brave Men and Ten Cowards 1:213–217
A Rock That Furnished Water . 1:218–219
How God Made a Burial Place for a Great Man 1:230–231
How Some Scarlet Cord Saved a Woman's Life 1:238–241, 250–252
A Strange Siege and Capture . . 1:249–252
The Story of a Successful Ambush 1:256–257
The People Who Saved Themselves by Moldy Bread and Old Shoes 1:257–258
Five Kings Who Hid in a Cave . 1:260–264
How Two Women Helped Win a Battle 1:283–287
How Fire Came up out of a Rock 1:295–297
An Ambuscade Made with Lamps and Pitchers 1:301–303
Some Citizens Who Were Taught a Lesson with Thorns 1:304–305
A Fortune That Was Made out of Earrings 1:305–306
An Army That Carried Branches of Trees to Subdue a City . . 1:311–313
Some Men Who Died Because They Could not Pronounce a Certain Word 1:319
Two Soldiers Who Stormed a Fort 2:16–18
The Captain Who Nearly Lost His Life for Eating Honey . . . 2:18–19
How a Wife Won and Lost Her Husband 2:38, 99–100

How a Wife Saved Her Husband from Her Father 2:42–43
How a Hero Met His Worst Enemy 2:61–64
The Story of a Witch 2:79–82
The Story of a Lame Prince 2:108–109, 130–131, 146–147
The Man Who Threw Stones at a King 2:131–132, 145–146
Two Men Who Hid in a Well. . . . 2:135
A King Who Was Permitted to Ask for Anything He Wanted 2:159–160
A King Who Lost His Kingdom Because He Would not Listen to Good Advice 2:200–201
A Battle That Was Won by a Song 2:216–217
The Queen Who Killed Her Nephews and Nieces 2:221–223
The First Collection Box . . . 2:225–227
The King Who Burned Part of the Bible 2:286–288
An Unusual Real-estate Transaction 2:302–303
A Battle That Was Won by a Little Army 2:327–332
The Lepers Who Brought Good News 2:346–348
The Reckless Driver Who Became a King 2:349–351
How a Queen Was Flung out of a Window 2:351–352
The Woman Who Cried for Seven Days 3:52–53
Three Hundred Foxes Caught in a Fox Hunt 3:53–54
How a Discouraged Man Was Fed by an Angel 3:86
The City with a Poisoned Spring 3:103–104
The First Grafter 3:113–115
The Story of the Army That Was Blinded 3:118–121
The Dying Man Who Commanded a King to Shoot an Arrow . . . 3:121
The Story of Four Vegetarians . 3:126–128
A Man Who Was Forbidden to Pray 3:150–152
A Man Who Wanted to Hang His Enemy but Had to Honor Him 3:175–176, 180–182
The Queen Who Dared Death for Her People 3:177–185
A Lesson from a Worm 3:199–200
The Man Who Could not Be Fooled or Frightened 3:272–274
The Idol That Had Its Head and Hands Cut off 3:345–347
Five Golden Mice 3:347–349
A Church That Was Built Without Sound of Hammers . . . 6:361–363
How a Nation Made a New Calendar 6:371–373
How Some Men Broke up a Roof and a Meeting 7:46–47
The Midnight Fishers 7:49
A Martyred Hero 7:67–69
The Man Whom Chains Could not Bind 7:73–75
The Little Girl Who Was very Sick 7:75–76
The Young Man Who Tried to Do Good in His Boyhood Town . . 7:78–80
A Persistent Mother 7:94–95
A Young Man Who Was Rich . 7:108–109
The Worried Housekeeper . . . 7:112–113
The Story of a Traitor 7:136–143
The Sleepy Friends 7:141–143
The Frightened Fisherman . . . 7:144–145
The Boy Who Went to a Picnic. 7:190–193
A Good Father and His Two Sons 7:305–308
The Fearless Preacher 8:13–16
A Jail Delivery 8:41–43
A Wonderful Vision 8:58–60
Another Story of a Jail Delivery . 8:89–92
A Great Riot 8:111–114
A Terrible Shipwreck 8:145–148
How a Man Was Bitten by a Viper . . 8:150

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Edwin A. Abbey

READING THE BIBLE IN A PURITAN HOME

A young Puritan minister is reading the Scriptures, with comment, in a Puritan home. The mother of the household sits near him at his left. The father is probably the man with the skullcap at the right. Daughters of the family are present, with their young friends. There is a little granddaughter in her mother's arms. Notice the varied expressions of character and attention.

FOUNDATION STONES OF CHARACTER

"Let Every Man Take Heed how He Buildeth"

NO better use can be made of the Bible than to impart its great moral and religious teachings to children. The wise choice of Scripture readings of character-building value is therefore important. Those who understand the child and know what particular traits of character he most needs to develop, will find here those Bible stories and incidents which will be most helpful to him.

The following references have been carefully selected and classified to meet this need. They will be found exceedingly useful in aiding children to build into their lives the great foundation stones of Christian character.

BENEVOLENCE

The Good Deeds of Job 4:339–340
Old Laws of Beneficence 6:311–319
The New Law of Benevolence 7:293
The Golden Rule 7:299
The Good Samaritan 7:356–358
Christ's Words on the Duty of Giving 7:391
How the Early Christians Cared for the Poor 8:16–17
The Almsdeeds of Dorcas 8:30–31

CHEERFULNESS AND CONTENTMENT

Proverbs on Contentment 6:281–282
Proverbs on Cheerfulness 6:283
Paul and Silas Sing in Prison 8:91
Paul Cheers His Companions 8:146–148

COURAGE

Moses Defies the Angry Pharaoh 1:157–188
The Last Words of Moses 1:229–230
Deborah and Barak Defeat the Hosts of Sisera 1:283–284
Jael Slays Sisera 1:285–287
Gideon Destroys the Altar of Baal 1:297
Gideon and Three Hundred Men Defeat the Midianites 1:298–303
Jonathan and His Armor-bearer Rout a Garrison 2:16
David and the Giant Goliath 2:29–36
Michal Saves the Life of David 2:42–43
The Exploits of David's Mighty Men 2:54–57
The Courage of Joab 2:102
The Prophet Nathan Rebukes King David 2:113
Joab Rebukes the King 2:144
Josiah 2:268–282
Jeremiah's Opposition to the King 2:284–288

Elijah Opposes the Prophets of Baal 3:79–86
The Fearlessness of Elisha 3:118–119
Daniel Refuses the King's Food 3:127
Three Hebrew Youths in the Fiery Furnace 3:135–138
Daniel in the Lions' Den 3:150–152
Queen Esther Dares to Plead for Her People 3:175–185
Judith Rescues Her People from Holofernes 3:201–220
The Builders of the Wall Work Under Arms 3:271
Nehemiah Refuses to Take Refuge in the Temple 3:272–273
Psalms 5:203, 213, 215, 303, 329
Jesus and His Enemies at Nazareth 7:80
The Jews Threaten to Stone Jesus 7:214–215
Christ's Words on the Duty of Courage 7:368–369
The Boldness of Peter and John 8:13–16
The Heroism of the Apostles 8:41
Paul and Silas in Prison 8:91–92
Paul's Courage amid the Dangers of Shipwreck 8:146–148

DILIGENCE

Joseph Earns Promotion in the Kingdom of Pharaoh 1:95, 102
Jeroboam's Industry Wins the Favor of Solomon 2:190
Ruth Gleaning in the Field of Boaz 3:158
Nehemiah's Helpers Rebuild the Walls of Jerusalem 3:270–272
Proverbs on Diligence 6:102
The Parable of the Talents 7:328–330
Teachings on Diligence 8:298, 313–314

FAITH

Abraham Leaves His Native Land 1:5
The Test of Abraham's Faith 1:31–33
The Children of Israel Cross the Red Sea 1:177–179
Jericho Falls Before Joshua 1:249–252
Jonathan Attacks a Garrison 2:16
David Undertakes to Fight Goliath 2:33
Noah's Faith in God 3:23–25
The Widow of Zarephath Feeds Elijah 3:76–77
Elijah and the Prophets of Baal 3:81–84
Naaman the Leper 3:111
Daniel in the Den of Lions 3:150–151
Ezra Makes a Perilous Journey in Safety 3:287
Psalms 5:117, 203–204, 213–214, 221
A Palsied Man Is Brought to Jesus 7:46–47
The Centurion's Faith 7:64
The Daughter of Jairus 7:75–76
The Faith of the Syrophœnician Woman 7:94–95
Blind Bartimeus Recovers His Sight 7:113
A Nobleman's Son Is Cured 7:188–190
The Man Born Blind 7:207–212
The Glorious Company of the Faithful 7:272–275

Christ's Words on the Duty of Faith in God 7:311–312
Confessing Our Faith 8:242–243
The Words of James 8:273

FAITHFULNESS

Abraham's Trusted Servant 1:43–49
Jacob Serves Faithfully for Rachel 1:70
Daniel Refuses the King's Food 3:125–128
Daniel's Faithfulness to God 3:150
Parable of the Talents 7:328–330

FORGIVENESS

Esau Forgives Jacob 1:81
Joseph Forgives His Brothers 1:117
David and Saul 2:61–64
David Spares the Life of Shimei 2:145–146
Jesus Forgives the Thief on the Cross 7:153
The Prodigal Son 7:305–308
Christ's Teachings on Forgiveness 7:360–361
The Parable of the Unmerciful Creditor 7:362–363
Christian Forgiveness 8:240–242

FRIENDSHIP

David and Jonathan 2:41–48
Ittai Pledges Himself to David 2:128
David and the Lame Prince 2:146
Daniel Secures Favors for His Friends 3:133–134
The Friends of Job 4:282
Proverbs on Friendship 6:290
Jesus Visits His Friends in Bethany 7:217–221

GENEROSITY

Abraham Gives Lot the First Choice 1:6
Pharaoh Gives Joseph's People a Home 1:118
David Spares Saul's Life 2:61
David Spares Saul a Second Time 2:70
Nehemiah's Generosity to the People 3:279
Proverbs on Generosity 6:100–101
Zaccheus Gives Half His Goods to the Poor 7:113–115
The Poor Widow's Offering 7:131

GRATITUDE

Pharaoh Makes Joseph Ruler over Egypt 1:102
Joshua Rewards Rahab 1:251
Hannah Dedicates Her Son to the Service of God 1:325–329
David and the Aged Barzillai 2:147
Naaman's Gratitude to Elisha 3:113
Psalms 5:10–12, 133–137, 140–145, 256, 362–365
Jesus in the House of Simon 7:55

The Tenth Leper 7:105
The Lame Man at the Gate Beautiful 8:12–13

HONESTY

Jacob Orders the Money to Be Returned 1:109
Honest Workmen Repair the Temple 2:270
Balaam Refuses to Prophesy Falsely 3:39–48
Daniel Proves Himself an Honest Official 3:150
Sheshbazzar Is Entrusted with Valuables for the Temple 3:237
Honest Weight in Business 6:271

HOSPITALITY

Abraham Entertains Three Strangers 1:18
Abraham's Servant Receives a Welcome 1:45
Laban Welcomes His Nephew Jacob 1:69
Joseph Makes a Feast for His Brothers 1:111–112
Moses Finds a Home in the Wilderness 1:144
Supplies Are Given to David and His Men 2:136
A Poor Widow Gives Food and Drink to Elijah 3:76
The Shunammite Woman Prepares a Room for Elisha 3:105
Hospitality and the Home 6:57–65
The Hospitality of Mary and Martha 7:112–113
Jesus a Guest at the Home of Zaccheus 7:113–115
John Takes the Mother of Jesus into His Own Home 7:153
Paul and Silas Are Entertained at the Home of Lydia 8:89
Shipwrecked Companions 8:150

HUMILITY

God Calls Moses to Leadership 1:146–150
The Humility of Mephibosheth 2:109
Job Humbles Himself Before God 4:370
Proverbs on Humility 6:101
The Centurion Expresses His Unworthiness 7:64
John's Answer to the Questioning Jews 7:176
Christ's Teachings on Humility 7:363–368
Parable of the Wedding Guest 7:365
The Pharisee and the Publican 7:365–366
Christian Humility 8:243–248

KINDNESS

Ahimelech Befriends David 2:49–50
David Shows Kindness to the Son of Jonathan 2:108–109
Joab Reconciles David and Absalom 2:124–127
Jehoiachin Is Freed from Prison 2:305
Nebuchadnezzar Releases the Prophet Jeremiah 2:306
Elisha's Many Helpful Deeds 3:103–109
The Kindness of Boaz 3:157–166
Laws of Kindness 6:311
Christ's Teachings on Kindness 7:355–363, 383–385, 391

The Good Samaritan 7:356–358
A Roman Centurion Who Saved the Life of Paul 8:145, 148

LOVE

Isaac and Rebekah 1:49–51
Jacob and Rachel 1:69
David and Jonathan 2:41–45
David's Love for Jonathan 2:136–141
Ruth and Naomi 3:155–157
Christ's Love for Lazarus 7:217–223
Mary Anoints the Feet of Jesus 7:222–223
A Father's Love for a Prodigal Son 7:305–308
Christ's Teachings on Love 7:309–311, 355–363
Love, the Greatest Thing in the World 8:236–239

LOYALTY

Three Brave Captains Risk Their Lives 2:55
Ittai's Loyalty to David 2:128
The Loyal Service of Hushai Saves His King 2:130, 132
Loyal Friends Give Warning to David 2:135
The Ordeal of the Fiery Furnace 3:135
Daniel's Loyalty to God 3:150
Jehosheba Saves the Life of the Orphan Prince 2:222–223
Stephen Dies for His Faith 8:20–24

MERCY

Joshua Spares Rahab 1:251
David Spares King Saul 2:61–70
David Pardons a Disloyal Subject 2:145
Proverbs on Mercy 6:105
The Duty of Mercy 7:355–363
The Good Samaritan 7:356–358

OBEDIENCE

Abraham Leaves His Native Land 1:5
The Obedience of Abraham Is Tested 1:31
Moses Accepts His Commission from God 1:146–151
Gideon Destroys an Altar of Baal 1:297
Gideon Responds to the Call of Duty 1:298
The Boy Samuel Hears God's Voice 1:329–331
The Boy Saul Obeys His Father 2:5
Joab Is Obedient to the Command of David 2:138
Noah Obeys the Command of God 3:23
Naaman Obeys the Prophet Elisha 3:113
The Tardy Obedience of the Prophet Jonah 3:193
The Call of Isaiah 4:21
Obedience to God the Way of Life 5:88–91
Proverbs on Obedience 6:21–32
A Family's Total Abstinence Tested 6:252

Obedience to the Law of God 6:341
Matthew Leaves His Business to Follow Jesus 7:53
Jesus Calls His Disciples 7:47–50
The Parable of the Two Sons 7:376
Peter and the Apostles Affirm Their Obedience to God 8:19
The Visions of Cornelius and Peter 8:32–36
Ananias Restores Paul's Sight 8:59–60
Paul Responds to the Call from Macedonia 8:88

PATIENCE

Moses Endures the Complaints of the Children of Israel 1:183
The Patience of Job in the Face of Calamity 4:277–283
Simeon's Hope of Seeing Christ Is Realized 7:13
The Duty of Patience 7:368–369

PATRIOTISM

Moses Accepts the Leadership of His People 1:151
The Patriotic Service of Deborah 1:283
Gideon Routs the Midianites 1:298
Saul Rallies the People and Scatters the Enemy 2:11–13
Four Lepers Bring Good News to the King's Household 2:346
Queen Esther Saves Her People from Destruction 3:175–189
Nehemiah Rebuilds Jerusalem 3:263

PERSEVERANCE

Abraham Pleads for Sodom and Gomorrah 1:19–20
Jacob Wrestles with the Angel 1:80–81
The Defeat of Amalek 1:187–188
The Report of Joshua and Caleb at Last Prevails 1:215–217
The Syrophœnician Woman 7:94–95
The Persistent Widow 7:312–313
The Suppliant Friend 7:313–314

PRAYER

Abraham Intercedes for Sodom and Gomorrah 1:19–21
Abraham's Servant Prays for Success 1:44
Jacob Prays for Deliverance from Esau 1:78
Moses Prays in His Time of Despair 1:186–187
Hannah Prays for a Son 1:325
David's Prayer About Building the Temple 2:119–120
Solomon's Prayer for Wisdom 2:159
Jehoshaphat's Prayer Before the Battle 2:215
Hezekiah's Prayer for Deliverance 2:255
The Answer to Hezekiah's Prayer 2:257
Manoah Prays for Guidance in Bringing up His Child 3:49
Elijah's Prayer for the Widow's Son 3:77
The Fire Falls from Heaven 3:84
Elisha's Prayer for a Stricken Child 3:106–107
Daniel Prays in Defiance of the King 3:150

The Prayer of Jonah 3:195–196
Psalms 5:155–175, 177–200, 325–337
Christ Prays in Gethsemane 7:141–143
Christ's Teachings on Prayer 7:293
The Lord's Prayer 7:294
Christian Prayers 8:363–370

REVERENCE

Moses Before the Burning Bush 1:146
The Israelites Before Mount Sinai 1:190–191
Elihu's Respect for the Opinion of Older Men 4:347
Psalms 5:10–12, 133–139, 150–152, 242–243, 267, 287–289, 301–302, 386–387, 395
Respect for God's Commandments 6:21–22
Laws of Reverence 6:324–327
The Wise Men Come to Worship Jesus 7:14

SABBATH OBSERVANCE

Manna Did not Fall on the Sabbath 1:185
Nehemiah Restores the Observance of the Sabbath 3:280–281
The First Sabbath 5:8
The People Are Commanded to Keep the Sabbath 6:385
Jesus Is Criticized for His Attitude on Sabbath Observance 7:56–59
Jesus Heals on the Sabbath Day 7:102–103
Jesus' Teaching on Sabbath Observance 7:397–398

THANKSGIVING

Abraham's Servant Is Thankful for His Successful Mission 1:45
The Children of Israel Rejoice After Crossing the Red Sea 1:180–182
Deborah and Barak Sing a Song of Triumph 1:287–292
Hannah's Song of Thanksgiving 1:328
Psalms of Praise 5:283–323
Mary's Song of Joy 7:9–10
Simeon's Song of Praise 7:13
The Demoniac Man 7:75
The Infirm Woman 7:102
The Grateful Leper 7:105
Jesus Gives Thanks at the Last Supper 7:139
The Lame Man Healed by Peter 8:12–13
Paul Gives Thanks in the Presence of His Shipwrecked Companions 8:148

UNSELFISHNESS

Abraham Restores the Spoil Taken in Battle 1:12–13
Judah Offers Himself in Place of His Brother Benjamin 1:115–117
Moses Encourages Others to Prophesy 1:203–205
David in Flight Urges Ittai to Return to Safety 2:128
Nehemiah Promotes the People's Welfare at His Own Expense 3:279
The Early Christians Share Their Possessions 8:16–17

MADONNA AND ANGELS
From a painting by Filippino Lippi

INSTRUCTIVE BIBLE GAMES

ANAGRAMS

BIBLE anagrams help to fix in the memory names of persons, places, or events, and give splendid practice in the spelling and pronunciation of Biblical names.

Anagrams are made up of words having their letters transposed and syllables divided, so that the child must spend some time and thought discovering the original word and in rearranging the letters so as to spell it correctly. The words selected will be found to show various degrees of difficulty. When the time is up, the person directing the game may either announce the correct answers, or may require the persons playing the game to look in THE MASTER LIBRARY, or any copy of the Bible, for a verification of the list when completed.

The best method to use in playing with the anagrams is to copy the list on slips of paper, giving each player a paper and pencil, so that he may arrange the letters in various combinations until he finds the correct one. A certain time should be set for the completion of the list and the timekeeper should keep a record of the number of accurate words which each player can show in the specified time.

BOOKS OF THE OLD TESTAMENT

1. me ah in he
2. so a he
3. u sed ox
4. i he jar me
5. score linch
6. cut is vile
7. ida boah
8. surb men
9. am a chil
10. niz pa he ah
11. scat see is lec
12. same tin lot an
13. me duty roe no
14. so ha ju
15. am hun
16. sing see
17. sed jug
18. hurt
19. mule as
20. ginks
21. orb vs rep
22. boj
23. raze
24. rest he
25. lampss
26. a ha i is
27. like eez
28. mo golf soon son
29. led a in
30. jole
31. moas
32. no jah
33. hic ma
34. uk bak kah
35. a gig ah
36. rich aze ha

BOOKS OF THE NEW TESTAMENT

1. his coart inn
2. mewt hat
3. melon hip
4. sat in a lag
5. o can is loss
6. son ram
7. tan veil ore
8. hen sip sea
9. i pin ship lap
10. sew herb
11. sash no tale sin
12. my it hot
13. cats
14. sit tu
15. ramk
16. u jed

Names of Girls and Women in the Bible

1. u jail 8:322
2. o be hep 8:321
3. rah op 3:155
4. hid tuj 3:201
5. so li 8:339
6. i lady 8:89
7. bear hod 1:283
8. is car pill 8:101
9. gale ned am 7:153
10. set her 3:175
11. i am on 3:155
12. sole am 7:69
13. her cal 1:71
14. nn hh aa 1:325
15. tar ham 7:112
16. ker ha be 1:44
17. cue nie 8:339
18. i ram im 1:182

The Names of the Twelve Apostles

1. wed ran
2. me jas sels
3. tre pe
4. wet ram bol oh
5. nojh
6. thaw met
7. ma jes elred
8. no mis
9. dad hate us
10. hip lip
11. sud ja
12. ma host

For answers to the above see "The Twelve Apostles" (7:60–63).

The Names of the Sons of Jacob

1. run bee
2. me in so
3. live
4. ah duj
5. bun luze
6. ha car sis
7. nad
8. are sh
9. dag
10. pa lit han
11. sop hej
12. jab men in

For answers to the above see "The Families of the Patriarchs" (1:40).

Rivers Mentioned in the Bible

1. ban a ha 3:113
2. ran no 1:222
3. her bac 4:378
4. the rich 3:76
5. pet has rue 1:14
6. rob ah 2:247
7. bab jok 1:80
8. on ship 3:5
9. rod naj 2:135
10. on dirk 2:128
11. kin o sh 3:84
12. rap h rap 3:113

BIBLE SPELLING MATCH

This is an activity game which requires a very large number of players. It stimulates quickness of thought and familiarity with words used in the Bible, as well as with the spelling of them.

Captains are appointed who divide the group into two companies, as for the ordinary spelling match, leaving a large clear space between the two companies. A letter, large enough and plain enough to be clearly seen, is hung about the neck of each person in both companies. Each side should have a complete alphabet, and a few extra vowels. As the leader pronounces the Bible name, the persons quickly arrange themselves in order, spelling the word. The side first arranging the letters in the proper order so that the word may be read, makes the score. The game continues until a winning score, previously determined, is secured by one side.

A TRIP TO PALESTINE

Captains are appointed who divide the company into two groups. The groups sit opposite each other, each around its captain. The director of the game may choose Bible geographical names or Bible proper names in general, both of places and persons.

The captain of each group is the spokesman for his side. The director announces the letters of the alphabet in their order. When a letter is announced, the director indicates the group that is to give the Bible name beginning with that letter, and slowly counts ten. If the captain responds before the expiration of the count, the count immediately recommences and the other side thinks of a name beginning with the same letter. This is continued throughout the letters of the alphabet. Whenever one side or the other fails to announce a name within the limit of the count, that failure is recorded by the director; the side having the fewest misses wins. Only the captain of each side may announce the name, which should be quietly communicated to him by any member of his company.

WHO AM I?

This is a game which may be used by a large group of children or young people. It is designed to help them in becoming familiar both with Bible names and with events which are associated with such names.

As each person enters the room, the name of a Bible character is pinned on his back; he is told that he is to represent a Bible character, and must find out his name by asking questions about himself of the other players. The questions must always be answered by the direct reply, "yes" or "no." Any player not giving the direct answer, "yes" or "no," is sent into captivity as a punishment. The "Dictionary and General Index" (9:373) will furnish the names desired.

ACTING PROVERBS

This is an activity game which employs a large number of players. It requires the knowledge of several familiar proverbs. The game may well be preceded by a ten-minute study of the familiar proverbs (6:100–134, 269–296; 4:247–273). Each person will look for a short pithy saying which may be acted by the group. The purpose of the game is to give interest in and acquaintance with the best of the proverbs which relate to life.

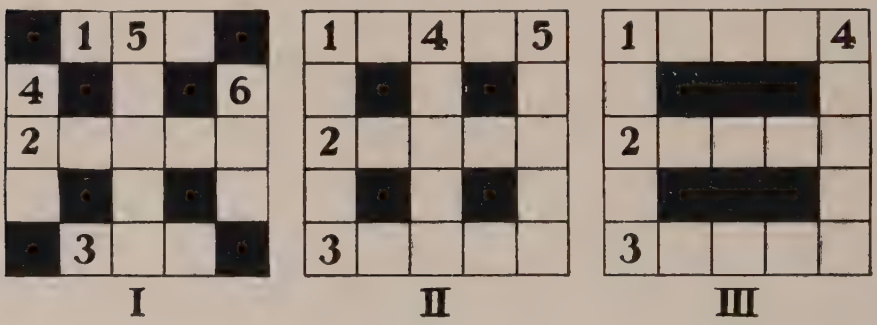
The whole company may be divided into two groups. One group leaves the room, and decides upon a proverb which may be acted, plans the acting, and returns to the other group. The leader of the acting group then makes an announcement, such as this: "We are now going to act for you a proverb consisting of ten words, acting only five words of the proverb." After the proverb has been guessed, the other group takes its turn at choosing and acting.

FAMILIAR PHRASES

A very pleasant and profitable time can be spent in selecting Biblical expressions that have become part of our everyday speech and attempting to tell in what connection they are used in the Bible text. A list of such expressions will be found on pages 221–227. If the origin of the expression is not known or there is a difference of opinion about it, the reference given after each enables any one to turn to the volume and page of THE MASTER LIBRARY where it may be found.

CROSS-WORD PUZZLES

It will be found interesting to make and solve cross-word puzzles. Bible proper names may be used or any other words which can be connected with some Bible incident or parable. The number and arrangement of white squares in the puzzle may be increased, diminished, or rearranged as desired. The following will serve as illustrations:



HOW TO SOLVE

Write one letter in each white square. Words start in numbered squares going either across (horizontal) or up and down (vertical). The letters, when placed in the squares, spell a word up and down or across.

I. *Horizontal.* 1. A tribe of Israel (1:40) 2. A high priest (7:241) 3. A ship (3:25)
Vertical. 4. A tribe of Israel (1:40) 5. One of Saul's captains (2:88) 6. A king of Judah (2:206)

II. *Horizontal.* 1. A king of Judah (2:225) 2. A prophet (4:46) 3. Home of Abraham (1:5)
Vertical. 1. A book of the Bible (3:193) 4. A tribe of Israel (1:40) 5. One of David's musicians (6:204)

III. *Horizontal.* 1. One of the disciples (7:63) 2. Samuel's home (1:338) 3. The mother of Ishmael (1:28)
Vertical. 1. Abraham's wife (1:17) 4. Abraham's brother (1:44)

I DREAMED I WENT TO THE HOLY LAND

The purpose of this game is to fix in the minds of the players as large a number of names connected with Biblical characters or places as possible.

For example, the leader begins, "I dreamed I went to the Holy Land, and there I saw Adam." The next player on the right says, "I dreamed I went to the Holy Land, and there I saw Adam and Benjamin." Each player repeats in order the names already given and adds a name beginning with the next letter of the alphabet.

This game may be varied by requiring each player to give a name beginning with the first letter of his own name; for example, a child whose name is Robert would say, "I dreamed I went to the Holy Land, and there I saw Reuben."

The game may also be played with the names of places. It can be made more interesting and instructive if events are recalled; for example, the leader might say, "I am going to Ai, where a great battle was fought under the leadership of Joshua." The use of a map (2:157; 7:93) would also add to the interest.

CHRIST AWAKENING JAIRUS' DAUGHTER
From a painting by H. Rauchinger

SEEK-FURTHER QUESTIONS ABOUT THE BIBLE

THESE novel and stimulating questions constitute a minor but useful and attractive series of aids to Bible reading and study. They will give to the one who answers them mastery of many important Bible facts, and will bring to knowledge many hitherto unknown episodes. They will encourage the reading of the Bible, story by story. Indeed, the historical questions in themselves suggest a good story course of reading. Not only do these questions emphasize Oriental customs and bring to light many human traits in the Bible characters, but they will also be found excellent as a review of general Biblical knowledge.

VOLUME ONE

What city was lost for lack of ten good citizens? 1:20
Whose family was removed from peril by angels? 1:25
What patriarch buried his wife in a cave? 1:36–37
Where did Isaac first catch sight of Rebekah? 1:44
What two great events were commemorated by stones? 1:65–67, 336
What was Jacob's other name? 1:80
What were the six dreams in the story of Joseph, and how were they fulfilled? 1:89–90, 96–102
Who found a silver cup in a grain bag? 1:114
Whose bones were carried about for forty years, and then buried? 1:135
Who was Moses' nurse? 1:143
Where did the wandering Israelites find the first oasis in the desert? 1:183
What nation was forced to drink gold? 1:200
Who hid in a rock to see God? 1:201
What man urged his son-in-law not to work so hard? 1:206–207
Who put their feet on the necks of the kings they had conquered? 1:264
What man got his wife through capturing a city? 1:278
What king was killed in his summer-house? 1:279
What soldier would not fight unless a woman would go with him? 1:283
What general was killed by a tent pin? 1:287
Who used to thresh his wheat by a winepress to hide it? 1:295
What soldiers were not chosen to fight because they lapped water like a dog? 1:300
What timid man was told that what he thought were hostile soldiers were only mountain shadows? 1:310
What general was mortally wounded by a millstone cast by a woman? 1:311
How many brothers and sisters did Samuel have? 1:329
What boy heard a voice in the night? 1:329
What two boys increased in favor with God and man? 1:329; 7:23
What child received one of the saddest names ever given? 1:334

VOLUME TWO

Who went out to seek some donkeys and found a kingdom? 2:5
What king was taller than any of his people? 2:11
When did Israel have no blacksmiths? 2:15
Who ate a little honey off the end of a stick and was nearly killed for it? 2:18
How tall was Goliath? 2:29
Who once carried ten cheeses to a battlefield? 2:31
Who saved her husband's life by putting an image in his bed? 2:43
What two friends once met secretly in a field with a boy? 2:47
What foreigner killed eighty-five priests of God? 2:53
How did a lie occasion the destruction of a city? 2:53
Who cut off a piece of a king's robe? 2:61
What king and what queen went in disguise to consult prophets? 2:79, 318
What two kings consulted spirits? 2:79, 265
When did twelve men fight on a side, and all die? 2:88
What fortress was so strong that its inhabitants boasted that the lame and the blind could defend it? 2:95
What queen objected to her husband's dancing? 2:99
Who shaved off half the beards and cut off half the clothes of some ambassadors? 2:101
Who told his servants not to come back until their beards were grown? 2:101
What general won for his king a crown set with jewels? 2:102
Who had six fingers on each hand and six toes on each foot? 2:103
Who besides David killed a giant? 2:103
When was a noise in some mulberry trees a battle signal? 2:105
What great king and what great teacher once crossed the Brook Kidron? 2:128; 7:238
What two foreigners refused to desert their Hebrew friends? 2:128; 3:157
When did David go barefoot? 2:128
Who once threw stones at a king? 2:131
Who once gave David a bed? 2:136
What man hung by the hair of his head? 2:138
What king wrote poetry about trees? 2:166
What king composed more than a thousand songs? 2:166
What king had carved lions beside his throne? 2:185
What king imported apes from Spain? 2:186
What king cut down his mother's idol? 2:208
Who was buried in a bed of spices? 2:210
What aunt tried to keep her boy-nephew from being king? 2:222
What boy became a king when he was seven years old? 2:225
Where was the first collection box placed? 2:227
Who was Maher-shalal-hash-baz? 2:239
What king was not allowed to be buried with his predecessors? 2:243
What king saw the shadow move backward on the sundial? 2:257
Who installed Jerusalem's waterworks? 2:261
What king had the longest reign? 2:265

What king tore his clothes after listening to the reading of a book? 2:271
What king cut up part of the Bible with a penknife? 2:288
What king read part of the Bible before an open fire? 2:288
Whose horses were said to be swifter than leopards, fiercer than wolves, and able to fly like eagles? 2:293
Who was pulled out of a muddy cell by means of some old rags? 2:301
What captive king was treated kindly, yet never restored to his kingdom? 2:305
What king make two golden calves? 2:316
What king had the shortest reign? 2:323
What prophet made himself iron horns, and why? 2:333
What prophet counseled a king against the advice of four hundred other prophets? 2:334
What king fell out of a window? 2:336
When was an army frightened by a reflection on water? 2:343
What king gave orders to throw a woman out of a window? 2:352
What king received the heads of seventy princes in baskets? 2:354

VOLUME THREE

What was the curse of Cain? 3:16
How long did it rain while Noah was in the ark? 3:25
What is the first ship mentioned in the Bible? 3:25
Will there ever come a time when there will be no more summer? 3:30
What man asked his father and mother to get him a wife? 3:51
What are some of the games and sports mentioned in the Bible? 3:52; 7:276, 307; 8:343
What two men burned the grainfields of their enemies? 2:126; 3:53
Whose strength was in his long hair? 3:59
What man was blinded by his enemies? 3:60
Who is the first suicide named in the Bible? 3:61
Who stole an image from a private house? 3:69
What prophet once asked a widow to bake him a little cake? 3:77
What man looked seven times from a mountain, and what did he see? 3:85
Who had a message from God, in a cave? 3:86–89
What woman redeemed her two sons from a debtor's prison with pots of olive oil? 3:104
Who forgot a dream, and thereby nearly caused a disaster? 3:128–134
What king ate grass like an ox? 3:142
What queen, after refusing to obey a special command, had her act published among one hundred and twenty-seven provinces? 3:173
Who is the first foreign missionary in the Bible? 3:193
Who paid the first boat fare in the Bible? 3:193
Where were the animals once dressed in sackcloth? 3:197
What preacher made himself a booth, and sat down under it to see what would happen after his sermon? 3:199
When was it true that to earn wages meant only to put it into a bag full of holes? 3:246
Who stood beside the jackal's well at night, and what was he there for? 3:266

Who was a forester in the Bible? 3:266
What fortress was so weak that its enemies claimed a fox would break it down if he should walk on it? 3:270
Who slept in their clothes when they were very busy? 3:272
When was there some loud singing in Jerusalem? 3:275–277
What men would never step on a certain threshold, and why? 3:345
Who in the Bible was killed on account of curiosity? 3:349

VOLUME FOUR

Who had his mouth touched with a hot coal in a vision? 4:21
What man in the Bible ate a book? 4:64
What prophet was told to cut off his hair and then to weigh it? 4:65
What city was to have its gate always shut, and what one was to have its gate always open? 4:72
Who once met a man in the night riding on a red horse? 4:91
What prophet describes a plague of locusts? 4:99
What is the cry of a night watchman? 4:188
Whose feet are called beautiful? 4:223
What angels are mentioned in the Bible by name? 4:236; 7:7
Whose relatives all came one day and gave him earrings? 4:372

VOLUME FIVE

What is the first blessing in the Bible? 5:3–8
Who is said to have chattered like a swallow and mourned like a dove? 5:66
What prophet went down to Egypt to preach? 5:97
What nation is spoken of as God's washpot? 5:184
Where is God described as laughing? 5:271

VOLUME SIX

What prophetess was keeper of the royal wardrobe? 6:48
What woman was named Noah? 6:50
Who is like a "jewel of gold in a swine's snout"? 6:55
What child fled to Egypt to escape massacre, and was befriended by Pharaoh? 6:62
What stranger was given a house and lands by the king of Egypt, and married the queen's sister? 6:64
What men broke up a dancing festival? 6:95
What women were commanded to shave their heads and cut their finger nails? 6:95
Who is like a roaring lion and a ranging bear? 6:126
What advice was given to farmers about the weather? 6:157
Who was the first musician, and who was the first blacksmith? 6:169, 203
What mention is made of carpenters, masons, and potters? 6:171, 175
What description of idol-making do we find? 6:177–179
What is a good description of a sailor's life? 6:187
What were some of the weapons of war in Old Testament days? 6:191
What tribe once had seven hundred left-handed soldiers? 6:191

What men could throw stones and shoot arrows with either their right or their left hand? 6:191
Who went on a gold-hunting expedition? 6:193
What are the names of David's choir masters? 6:204
What city is described as a ship, in the Old Testament? 6:237
What beautiful city was visited by singing ships? 6:239
What is the parable of the worthless vine? 6:245
What is the fable of the thistle that wanted to marry the young cedar? 6:247
Who once hid a linen girdle under a rock, and what did he mean by it? 6:250
Who acted out a parable with a tile and an iron pan? 6:255
What was Samson's riddle? 6:259
What four things are very little but very wise? 6:260
What are seven things that the Lord hates? 6:260
Who will always be poor? 6:280
What was the penalty in case a man carelessly left a pit uncovered? 6:307
Were the Hebrews allowed to take interest on money? 6:312
Why were farmers not allowed to cut grain in the corners of the fields? 6:314
When did a man become better off after losing a tooth? 6:319
When was a man exempt from military service? 6:323–324
How much is the first poll tax mentioned in the Bible? 6:323
What kind of trees, according to the Law, must be spared during a siege? 6:329
Why were the Israelites not allowed to eat eels? 6:334
What nation worshiped God as resting over a box? 6:355
How many branches had the sacred golden candlestick? 6:355
What building was overlaid with gold? 6:355
What offering might a poor mother bring to the Temple? 6:369
What perfume was made only for a single purpose? 6:369
What were three principal Jewish holidays? 6:371–378
On what occasion did people eat their meal standing? 6:372

VOLUME SEVEN

Why was Jesus accused of breaking the Sabbath? 7:56, 102
On what occasion was Jesus indignant, and why? 7:59
Who are some of the women mentioned in the Gospel story? 7:94, 115, 131, 217, 250–252
Enumerate some of the foreigners with whom Jesus was acquainted? 7:94–95
Who returned to thank Jesus? 7:105
Is it possible to be rich, and to have the approval of Christ? 7:108
What are some of the joyful processions and processionals mentioned in the Bible? 3:275–277; 5:258; 7:119
What two kinds of business men did Jesus find in the Temple? 7:120
What temptation did Jesus have after feeding the multitude? 7:193
What passages in the Sermon on the Mount show Jesus' love and knowledge of nature? 7:296–297

Put the Sermon on the Mount in the form of a proclamation of one hundred words. 7:303
Who once found a coin in the mouth of a fish? 7:398

VOLUME EIGHT

What was Paul's other name? 8:71
In what connection is a town clerk mentioned? 8:114
What image was said to have fallen from Jupiter? 8:114
How long did the storm last during which Paul was shipwrecked? 8:147
What was the name of a ship in which Paul had a voyage? 8:150
How does Paul describe a foot race? 8:226–227
What are the pieces of the spiritual armor? 8:227
Name something that nobody can tame? 8:294
What is the last blessing mentioned in the Bible? 8:411

DRAMATIZATION AND PAGEANTRY

WHAT TO DO AND HOW TO DO IT

Everybody Enjoys Make-believe

THE love of dramatic action is innate; joy in dramatic expression is universal. Even among the most primitive peoples there are found crude forms of dramatic presentations, mostly pantomime. The love for dramatic expression is present throughout the entire age range, from the tiny child playing house to the gray-haired man who frequents the movies. It expresses itself in two forms, active and passive, in the joy in watching others act and in the desire to take an active part in the interpretation of a character or scene. The urge to create and to imitate and the desire to "look-see," as the Chinese so neatly express it, are very strong in every human being.

Dramatization of Bible Stories

Bible stories lend themselves particularly well to dramatization, for the Hebrews were an intensely dramatic people. They dramatized their everyday thoughts and experiences; they talked not only with their lips, but with their hands and bodies as well. The news of the day was told in action. The prophets and leaders gave their messages in dramatic form that the impression might be deepened. When the prophet was anxious that Ahab should appreciate the folly of his leniency to Benhadad, he disguised himself and waited by the roadside until the king of Israel approached; then by a bit of dramatic presentation the prophet made the king pronounce judgment upon his own foolishness. At the psychological moment the prophet took off his disguise; the king saw through the parable and realized the truth of the prophet's message (2:332).

When Isaiah, that mighty prophet, with all his power of utterance had been unable to persuade the people to listen seriously to his message, he impersonated a captive, and went from house to house dramatizing a captive's afflictions (2:247–248).

Because of this intense love of dramatic expression, the Hebrews have left us stories that are filled with situations which can be easily dramatized as, for example, the story of Joseph (1:89–135). Not only may it be easily dramatized, but the dramatic rôle pervades the entire narrative, and cannot be ignored. Some of the stories can be reproduced in dramatic dialogue so simple that no costume, scenery, or properties are needed; others are so magnificent that they challenge the latest improvements in equipment to bring forth their beauty and power. Between these two extremes range stories in varying degrees of dramatic possibilities.

DRAMATIZATION WITHOUT EQUIPMENT

In the Home

Let us first consider suitable stories and their use by that best of all story-tellers, the mother in the home. Over and over she tells the Bible stories to her children. Do the children understand the stories? Why do they

Courtesy, Miss Blanche Carrier

THE DEDICATION OF SAMUEL (POSED)

listen so intently? Is it the adventure that thrills them? Is it the rhythm and repeated phrases which fascinate? Have they recognized the vital teaching of the story, that germ which the mother desires to bear fruit in nobleness of character? How may she know the impression made by the story? She may find out by the simple means of allowing them to dramatize it after she has told it.

With this thought in mind she so tells the story that the important characters, scenes, and ideals stand out clearly, with much direct discourse to help the children in the later formulation of their speeches. At the close, when the request comes, "Tell it again," she replies, "Would you like to play the story?" The suggestion is always cordially received. She may allow the children to play it the first time without any suggestions from her, or she may talk over with them the important factors.

The selection of persons to represent the characters should be made by the children, volunteering being encouraged. As the dramatization proceeds, the mother sees instantly whether or not the children have grasped the meaning of the story.

Stories dealing with children, with animals, and nature, appeal most strongly to little children. Such stories as the finding of the baby Moses (1:142–143) and the calling of Samuel (1:329–331) are prime favorites with the little ones, and can be dramatized without equipment.

In the Church School

Impromptu dramatizations may be effectively used in the beginners', primary, and junior departments of the church school to further impress the story of the lesson. A discussion of what may be expected of the various age groups may be found in the section, "Dramatic Activities," 9:14–16.

Sunday-school teachers sometimes refrain from dramatization in the Sunday-school hour because of lack of facilities and time for stage setting and costuming. While children much enjoy "dressing up," their active imaginations make it quite easy for them to transcend the absence of any special equipment. It would be a pity to withhold from children the joys and profits of dramatization, for the sake of a lack they can forget so easily.

Stories for Simple Dramatization

In Search of a New Home . . MBB:297; 1:5
The Strange Visitors . . . MBB:300; 1:18
The Price of a Meal MBB:311; 1:59
The Deception MBB:312; 1:60–62
The First Night away from Home MBB:315; 1:65–67
Finding the Baby Moses MBB:349; 1:142–143
A New Home for a very Little Boy MBB:363; 1:325–329
David Anointed King . . MBB:369; 2:27–29
David Playing Before Saul MBB:374; 2:21–23
A Generous Offer 1:6–7
The Rescue of Lot 1:11–13
The Flight of Lot 1:21–25
Meeting Rachel 1:68–70
The Return Home 1:73–83
The Israelites in Bondage . . . 1:146–156
The Contest with Pharaoh . . . 1:156–175
The Exodus 1:173–180
Miriam's Song of Triumph . . . 1:180–181
The Bitter Waters Made Sweet . 1:182–183
The Gift of Manna and Quails . 1:183–187
What Happened on the Mountain 1:190–193
Water from a Rock 1:218–219
Taking of Jericho 1:250–252
A Woman's Part in War 1:285–287
A New Task for a Farmer . . . 1:295–297
Gideon's Signs 1:297–298
The Men Tested 1:298–301
Gideon Frightens the Enemy. . 1:301–303
The People Demand a King 1:338
A Dutiful Son 2:5
Saul's Reward 2:7–11
David Visits Saul's Camp 2:31–33
David Made King 2:94–95
A Promise Kept 2:108–109
Building the Temple 2:170–175
Visit of the Queen of Sheba . . 2:182–184
The New King—the Revolt . . 2:200–201
The Little Prince Hidden . . . 2:221–222
The Boy King 2:270
The Jealous Brother 3:14–16
The First Ship ever Built 3:23–25
The First Voyage 3:25–30
Building a Great Tower 3:31–33
The Contest on Mount Carmel . . 3:81–84
Elijah's Farewell to Elisha 3:96–97
The Boy Taken Sick in the Field . 3:106–109
A Little Captive Maid 3:111–113
Hebrew Boys at a Foreign Court 3:125–128
Belshazzar's Feast 3:143–147
The Bravery of Daniel 3:150–152
Building the Tabernacle 6:351–357

A Bible Story Told and Dramatized

The following illustrates the way in which a story may be told and simply dramatized by a group in the home or in the Sunday-school class.

A GENEROUS OFFER

MANY, many years ago in the land of Canaan there lived an old man named Abraham. He was very rich, not only in silver and gold, but in flocks and herds, which were a great source of wealth in that country.

Abraham had no son of his own; so years before he had taken Lot, a nephew of his, to live with him. Everything that a father might do for his son, Abraham had done for Lot. He had given him cattle for his own; he had taught him how to trade, and make money. When he grew older, he gave him a tent in which to live and everything to make it comfortable. So in all the land there was not to be found a young man so well treated, so generously provided for, and so rich in his own name as Lot.

Because the two men had so many cattle and sheep, it was necessary for them to have a large number of herdsmen to care for the animals, to find pasture for them, to protect them from the wild beasts, and to see that none strayed away. When the herdsmen of Lot met the herdsmen of Abraham, there was apt to be trouble, for they always seemed to find something to quarrel over. One day as Abraham was walking in the field, he chanced to see a meeting of the two groups. Both arrived at a well about the same time, and both claimed the right to water their cattle first.

Abraham's men said, "Our master is greater than yours, so we have the first right."

Lot's men answered, "We were here first, and we have the right to water our cattle first."

So they went on disputing until some of the men became very angry, and one of Lot's men struck one of Abraham's men. Then there was great confusion. Some of the men tried to separate the two who wanted to fight; others joined in the fight and hit any one who came within reach. Quickly Abraham sent one of his servants to order the men to stop quarreling. Of course they had to obey, for even Lot's men knew that Abraham was the real chief and his word was law.

Abraham was very thoughtful as he returned to his tent. When he reached it he did not enter, but stood for some moments looking out across the fertile plain of the Jordan which stretched out before him. Then he turned and gazed at the hill country all about him. Slowly he shook his head, and in his face was a look of great sadness. Without speaking to anyone, he walked across the short open space that separated his tent from that of his nephew. He did not enter, but called, "Lot, Lot, art thou within?"

Instantly the flap of the tent was lifted and Lot appeared.

"Here I am, uncle." When he saw the expression on Abraham's face, he asked, "Why art thou troubled?"

Abraham answered, "Hast thou heard of the quarrel between thy herdsmen and mine?"

Lot's face grew grave as he answered, "Yea, I have heard. Those men are always quarreling over something. But if I sent mine away and found others, they would quarrel just the same. What can be done?"

Abraham answered, "Come with me."

He led Lot out to a near-by hill. For a moment he spoke no word. Then he placed his hands on Lot's shoulders, looked him in the face, and said, "If this quarreling continues, soon we shall be taking sides with our men and be drawn into a quarrel. This must not be, for thou art as a son to me. The only thing to do is for us to separate while we are still friendly and at peace." Turning, he swept his arm out over the landscape. "Look, is not the whole land before us? Choose which part thou wilt take. If thou wilt take the left hand, then I will go to the right: or if thou wilt choose

the right, I will go to the left. Only let there not be strife between thee and me and between thy herdsmen and my herdsmen, for we are of the same family."

Lot was so amazed at his uncle's offer that for a moment he could not speak. Up to this time they had both stayed in the hill country where, though the soil was only fairly good, they had this advantage that the towns and cities were far away, most of them down in the valley, so that Abraham and Lot could pasture their cattle in the great open spaces around about and not be annoyed by other men.

Lot raised his eyes and looked down into the valley. He knew just what he would see, for he had looked upon it many times. The great valley of the Jordan lay below like a carpet of green, for it was level and well-watered, causing the grass to be green and thick. But that was not all he saw. The plain was dotted all over with towns and cities. How often Lot had wished that he lived in one of them instead of in the hill country where there were so few people! He used to wonder how the young men in the towns spent their days; he was quite sure they must have a pleasanter life than his. Now, by his uncle's offer he had a chance to go and live in any place in the valley he might choose. He could hardly believe it true for his uncle was older, richer, and more powerful and by every right should have taken the richer land for himself. He could not understand his uncle, but it was too good a chance to let pass.

So Lot answered, "I will take my flocks and my herds and my men and move down into the valley."

Abraham replied, "Then I will remain here in the hill country."

Lot said, "Thou art very generous, as thou hast ever been."

Abraham knew that Lot had chosen for himself what he thought was the better land and left the poorer for his uncle, but he smiled at the young man and said, "Go thy way and may the Lord go with thee."

The evening shadows were fast shutting out the light of day as Lot hurried back to his tent. Abraham did not go with him, but remained on the hill thinking. Suddenly it seemed to him that he was not alone. He felt that the spirit of the Lord was with him, and a voice spoke unto him saying, "Lift up thine eyes and look northward and southward and eastward and westward. All the land which thou seest, I will give to thee and to thy seed. Arise, walk through the land for I will give it unto thee."

As Abraham walked back to his tent in the quiet, starlit night, a strange happiness filled his heart and he thought, not of the land, but of God and his care for his children.

Dramatizing the Story Without Equipment

CHOOSING THE CHARACTERS

The above story may be dramatized in the home with a few children, or at the church school where many children are available. The first step is to decide who shall represent the characters. Many will be eager to play the part of generous Abraham, but few will volunteer to play selfish Lot. However, some one who is keenly interested in the story will consent. A group of herdsmen for Abraham and another group for Lot are needed. Any other children may be used for sheep.

In dramatization, the person of God or Christ is never taken by a child. Sometimes a voice coming from another room is used. The arrangement that appeals most readily to children is to have the message brought by an angel. Like fairies, angels are very real to young children and are always welcome visitors. In this story the angel would appear to Abraham and say, "Listen unto the words of the Lord," or "Thus saith the Lord," or words to that effect; then she would deliver the message.

ARRANGING THE SCENES

The next step is to decide upon the scenes. Scene I may represent the quarrel between the herdsmen, with Abraham, unseen by them, in the background.

Scene II may show Abraham in an attitude of deep thought, resulting in his decision to visit Lot and tell him of the plan for separation. No talking is necessary, for by illustrative action the one who impersonates Abraham can make the other children sense his thoughts and feeling.

In scene III the offer is given and the choice made.

In scene IV Abraham appears alone. As he stands there sorrowful, for he loved Lot and was sorry to part from him, suddenly the voice or the angel speaks to him. He falls on his knees in attitude of prayer. After the voice has ceased or the angel has disappeared, Abraham rises slowly to his feet. The look of disappointment and anxiety is gone and in its place is one of quiet happiness and understanding.

GUIDE BUT DO NOT DICTATE

There are no lines to be memorized. The children give much of the conversation in their own words, hence no written dramatization of the story can be given here. If the story is retold frequently to the children, they will gradually come to use Biblical words and sentences, and much of the conversation will naturally fall into the language of the Bible.

A few details as to place and position must be arranged before the playing begins; the well where the herdsmen meet and quarrel, the hilltop on which Abraham stands, the direction in which the valley of the Jordan lies must all be known to every child who is to take part.

When all details have been arranged the playing begins. The mother or teacher does not interrupt unnecessarily with suggestion or criticisms, but allows the children to go through the story as they feel it. If the story has been carefully told, one does not need to fear that confusion and hilarity will result, even in the quarrel. The children will live the situation and to them it will be a serious matter.

DRAMATIZATION WITH SIMPLE EQUIPMENT

In the Home

To every child there comes, sooner or later, the desire to appear before an audience, even if it be only an audience of one. It is the show-off period. The children who have dramatized stories with mother will want to show father or the guest in the home how they play the story. There will come then the desire for something in the nature of scenery, costumes, and properties. A couch cover thrown over a morris chair or piano bench will answer for the throne of Pharaoh; a dark auto robe over an upturned chair will make an excellent boulder behind which David may

Courtesy, Miss Alberta Munkres

THE PRINCESS PRESENTING THE BOY MOSES TO PHARAOH

lie hidden; the couch pulled out from the wall will serve for a horrible pit into which Joseph may be thrown. Mother's scarf will make a princess of her daughter, or a string of beads crossing the forehead and encircling the head will make a Queen Esther; a skin across one shoulder will identify the shepherd boy; a bright scarf twisted about the head and a gayly colored blanket or shawl hanging from the shoulders will serve for Abraham, the patriarch, while the young man with him, who wears only a simple turban and no mantle, is easily recognized as his nephew Lot.

In the Church School

In the class or during the opening service of the department, an impromptu dramatization is often used. The costumes and properties are as simple as those used in the home. A bit of bright ribbon or a sparkling ornament will distinguish a queen; a cane will serve as a scepter for a king; a turban or mantle will identify the hero.

Public Dramatizations

The simple form of dramatizations may be used with children on many occasions; older boys and girls, however, like to wear costumes, use

realistic properties, and dramatize stories before a large audience. On such occasions a beautiful, artistic, and finished production should be the aim. The utmost care must be used if the dramatization is to be presented at a public gathering. The procedure is as follows:

1. Select a story filled with action; prepare and tell it with much direct discourse so that dramatization will be easy.

2. Allow the boys and girls to suggest the scenes in their order and decide what shall take place in each.

3. In rehearsals employ different children for each of the various characters. Select for the final presentation the boys and girls who best interpret the spirit of the story.

4. Allow the children to criticize, and suggest changes.

5. Change and improve the dramatization until the desired result is achieved.

6. Practice playing the story repeatedly, but retain spontaneity.

7. Provide simple costumes. Cheese cloth, scarfs, veils, and flowers can be made to produce marvelous effects.

8. Have at least two rehearsals when costumes are worn and properties used, so that there may be no confusion at the public presentation.

9. Encourage the boys and girls to use Bible English, quoting sentences from the Bible whenever appropriate.

Stories Effectively Dramatized with Limited Equipment

The Joseph Stories	1:89–135	Elisha Repays a Kindness	3:105–109
Hiding the Baby Moses	1:142–143	Naaman and the Captive Maid	3:111–115
Miriam's Song of Triumph	1:180–181	Daniel the Courageous	3:125–152
The Golden Calf	1:196–201	Ruth Goes to a Strange Land	3:155–166
Joshua, the New Leader	1:237–238	A Queen Who Saved Her People	3:169–190
Samuel's Duties in the Temple	1:325–329	Nehemiah, a Servant of the King	3:263–266
Saul Chosen King	2:8–11	Nehemiah, the Patriot	3:263–282
David Anointed King	2:27–29	The Return of the Israelites and Their First Work	3:269–277
David in the Home of Saul	2:36–40	Isaiah's Vision	4:21
David and Jonathan	2:36–47	The Nativity	7:10
David's Popularity	2:36–37	Flight into Egypt	7:16–18
David's Escape	2:42–43	The Easter Story	7:250–252
David Finds Saul in a Cave	2:61–62	The Prodigal Son	7:305–308
David's Generosity to an Enemy	2:70–73	The Lost Coin	7:309
The Return of the Ark	2:97–99	Parable of the Talents	7:328–330
Solomon, the Popular King	2:165–168	Parable of the Tares	7:337
Visit of the Queen of Sheba	2:182–186	Parable of the Ten Virgins	7:378
A Lost Book Found and Read	2:271–272	The Apostles Are Imprisoned	8:18–19
Elijah Cared for by God	3:86–89	Peter Imprisoned	8:41–43
Naboth's Vineyard	3:89–96	Paul's Conversion	8:58–60
Elisha Helps a Poor Widow	3:104		

Dramatization of Oriental Customs

In addition to stories, there are many Oriental customs mentioned in the Bible that are absolutely unfamiliar to the children of Western lands.

A knowledge of these customs and forms is necessary to a complete understanding of the stories in which they figure. One of the best methods of explanation is dramatization. A few which permit of dramatization are given in the accompanying list.

ORIENTAL CUSTOMS WHICH MAY BE EXPLAINED THROUGH DRAMATIZATION

Washing Feet as an Expression of Hospitality . . . 1:18, 21; 6:59
Carrying Water Jars. . 1:44–48; 7:184–187
Playing on a Harp 1:74; 2:22–23
Oriental Salutations . . . 1:112; 2:65; 3:158
Sleeping on a Housetop 1:239; 8:33
Threshing Grain 1:295; 2:121
Blowing Trumpets 1:298, 301, 302
Anointing a King . . . 2:8, 27–28, 153, 223
Drawing Water from a Well 2:44–45; 7:184–186
Crowning a King . 2:223; 3:175; 5:276–277
Gleaning in the Harvest Field 3:158
A King's Use of a Scepter 3:178
Reading the Law . . 3:287–288; 6:339–341
Watching Sheep at Night 7:10–13
Reclining at Meals 7:115, 222
Sheep and the Sheepfold 7:212
Sowing Seed 7:371
Grinding at the Mill. 7:380
(For pictures illustrating customs see . . . . . 9:237–241)

AN ILLUSTRATION OF SIMPLE DRAMATIZATION

The following is a dramatization for older boys and girls in which a small amount of equipment is used, most of which can be made or procured by the boys and girls with the assistance of their teachers.

THE BABY MOSES HIDDEN AND FOUND

Act I

Place—*By the bank of the Nile.* Aaron *on watch.*

Enter Miriam *with air of caution and secrecy.*

Miriam (*in low voice*). Hast thou seen any one?
Aaron. Not a soul.
Miriam. I ran down the street, and there by the big well I saw three of Pharaoh's officers seated on the ground talking.
Aaron. Dost thou think they will come this way?
Miriam. Nay, not for a while. They were having an argument. For a time they will forget the Hebrews. Why should Pharaoh wish to destroy all the Hebrew babies?
Aaron. It is only the boys that he is seeking. He knows how brave are the Hebrew men, and he fears that some day they will be stronger than the Egyptians and will rule the land.
Miriam. I wish they would!
Aaron. Nay. My father says the Hebrews do not seek power. They wish only for a home with land for their flocks and herds. Pharaoh will not believe that; so he has ordered that all baby boys be put to death, that there be not men to fight in the future.
Miriam. Well, he hath not found our baby.
Aaron. Hush! (*looks about*) An officer may be hiding near.
Miriam. Always we have to watch lest some one hear us or the baby. I am frightened every time he crieth.
Aaron. Our mother hath kept him so well hidden that no one hath seen or heard him. But every day he grows older and his crying is louder. I fear lest the officers may hear him.

Miriam. That is why our mother hath planned to hide him here by the river. Look, she is coming! (*goes to meet* Mother)

Aaron (*goes to opposite side*). I will watch here while ye hide him.

(*Enter* Mother *with* child)

Mother (*cautiously*). Is it safe for me to approach?

Miriam. Yea, no one is near. Everything is ready. (*goes to reeds*) See, I have hidden the tiny ark here where the rushes are thick.

Mother (*following*). We must hasten lest we be seen. (*They put the* child *in the ark.*) My precious boy! I hope he will not cry.

Miriam. If he does, I hope the officer will not hear him.

Mother. May the Lord protect him and thee as thou shalt watch him!

Miriam. I'll watch him every moment and run to thee if harm threatens. (*goes into rushes*) The reeds are so tall here no one can see me.

Mother. Thou must watch closely, Miriam. The safety of our babe is in thy keeping.

Miriam. I will not forget nor run away.

Mother. I must leave thee now, lest an officer see us and ask questions. Remember all that I have said.

Miriam. Yea, thou canst trust me.

Aaron (*in low voice*). Mother, come here! (Mother *goes quickly to* Aaron.) Yonder comes an officer.

Mother. We must leave at once. Come. (Mother *and* Aaron *start toward entrance.*)

Aaron (*glancing back*). He has gone the other way.

Mother. The Lord be praised! The child's life is spared for another hour. Come, we must not be seen here. (*Exeunt* Mother *and* Aaron.)

(*Curtain*)

Act II

Scene. *Same as Act I. The end of the ark is just visible among the reeds.* Miriam *is concealed near by. Enter* Princess *and* her maidens *at extreme right. The* Princess *carries a flower.* Two of the maidens *hold huge fans to protect the* Princess *from the sun.* Other maidens *carry cushions, garments, etc.*

Princess. This has been a beautiful walk along the river bank.

First Maiden. It is the favorite walk of the Princess.

Princess. Yea, I always find something new in it. Never has it been so lovely as today. The sky is so blue and the river so still. I shall enjoy my bathing.

Second Maiden. Wilt thou bathe here or shall we go on farther?

Princess. Let us rest here. I would sit and look at the river awhile before I bathe. (Maidens *arrange cushions.* Princess *sits down so as to be facing the ark.*)

Third Maiden. Art thou comfortable, fair Princess?

Princess. Yea, it is pleasant to rest after the long walk. Who will sing for me? Wilt thou, Ephesia?

Ephesia. I shall be happy to, O Princess, if my songs will please thee.

Princess. Thy songs always please me. Sing something low and sweet.

(Ephesia *sings some appropriate song.* Princess *leans back on the cushions and gazes out toward river.*)

Princess (*as singing ends*). Thank you, dear singer. Thy songs have power to banish all weariness. Now I am ready for my bath. (*Rises to her feet; moves toward bank, pauses, peers forward, and looks closely at ark*)

First Maiden. What is it that thou dost see, O Princess?

Princess. Look! Dost thou see anything unusual? (All the maidens *eagerly look in same direction.*)

Second Maiden. What is it?

Third Maiden. A basket.

First Maiden. Nay, it is a bunch of rushes.
Princess. Let us make sure. (*leads way into reeds*) This never came here by chance.
Ephesia. Why should any one place it here?
Princess. Perhaps when we have examined it, we may be able to tell. Pull it out here into the open.
Second Maiden. O Princess, be careful! Thou knowest not what is in it.
Princess. That is why I wish to open it. Who will help me? (First *and* third maidens *drag basket from river.*)
First Maiden. Here it is. Shall we open it?
Princess. Nay. I will do that myself. (*opens the basket*) A baby!
Maidens. A baby!
Second Maiden. A real, live baby!
Princess. Poor thing, he is crying. (*takes him out*) Why, he is one of the Hebrew children.
Maidens (*with surprise*). A Hebrew?
Second Maiden. Why should he be hidden here? (Other maidens *try to silence her by gesture but she does not understand.*) What is the matter? I only asked, "Why should he be hidden here?"
First Maiden. His mother must have hidden him away from the officers.
Second Maiden. Oh!
Princess. Poor little child! Well, the officers shall not touch him.
Third Maiden. How canst thou say that? Thou knowest the command of thy father, Pharaoh: "Every son that is born of a Hebrew shall be cast into the river, and only daughters shall be saved alive."
Princess. I know that is the order. But my father will not refuse the request of his favorite daughter. I shall ask for the life of this child.
Second Maiden. What wilt thou, an Egyptian princess, do with a Hebrew child?
Princess. I shall adopt him. He shall be known as the princess' son. Though he be a Hebrew, he shall be brought up amid the splendors of my father's court.
First Maiden. Art thou not afraid harm may come to him there? Who will care for a Hebrew babe?
Princess. He must be carefully tended, for he is mine. I love him. See, he smiles at me.

(*Enter* Miriam)

Miriam (*bowing low before the* Princess). Wilt thou let me speak to thee, O most honored Princess? I was yonder in the reeds and saw thee and thy companions as ye came to bathe. So lovely art thou, O Princess, that I came nearer the better to see thee. So it was that I saw thee as thou didst find the child. I heard also thy words concerning him. Now hear me. Would it be pleasing to thee to have a nurse from the Hebrew women to care for the babe?
Princess. A Hebrew nurse for a Hebrew child! Thy plan is a good one. But where can I find a woman who will give the child good care?
Miriam. Perhaps I can help you. I, too, am of the Hebrew race. If thou wilt tarry here a while longer, I will fetch a woman to whom thou mayst trust the child.
Princess. Go, quickly, bring the woman that I may speak with her. (*Exit* Miriam)
First Maiden. Wilt thou take the Hebrew woman, as well as the Hebrew child, to the palace?
Second Maiden. I shall be sorry for her, for I fear the Egyptian women may not be overkind to a woman of this despised race.
Princess. A better plan occurs to me.

(*Enter* Miriam *and the* Mother)

Third Maiden. The child cometh with the woman.
Miriam. This woman, O Princess, is ready to serve thee. (Mother *bows low before* Princess.)

Princess. Let me see thy face. (Mother *throws back veil and looks into face of* Princess.) Thou hast a kind face. Wouldst thou take good care of this child if I left him with thee?

Mother. Aye, Princess. No one would give him better care than I.

Princess. Let me see thee hold the babe. (Mother *takes child, holds him lovingly.*) Why, already, thou dost seem to love him.

Mother. He is a beautiful boy. It is easy to love him.

Princess. Aye, so I felt. As soon as I took him in my arms and kissed away his tears, I began to love him. Take him to thy home, give him the best of care. Everything he shall need, I will provide. When he is older grown, he shall live with me at the palace, but for a few years thou must keep him. I will pay thee wages for thy task. His name is Moses.

Mother. I will do the will of the Princess. (*to* Miriam) Come with me, child. (*Exeunt* Mother *with babe, followed by* Miriam.)

Princess (*rising*). What an unusual morning this has been.

First Maiden. Art thou ready now to bathe?

Princess (*in surprise*). To bathe? Ah! I had forgotten the reason for our coming here. Nay, I'll not bathe this morning. Let us return. I would be alone to think of this strange occurrence. (*Moves a few steps, stops, turns, and looks in direction taken by* Mother) Farewell, little Moses, my son, until I see thee again. (*Exit* Princess *followed by* maidens.)

(*Curtain*)

DRAMATIZATIONS INVOLVING EXTENSIVE EQUIPMENT

For Young People and Adults

When young people and adults attempt to present a dramatization, they desire one that is carefully worked out as to acts, scenes, lines, and cues. It must be a work of art, beautiful and worthy of careful preparation, if it is to command the time of busy people. It will require appropriate scenery, correct properties, necessary costumes, and ample lighting equipment. Dramatization usually, and pageants always, require music. The organ, piano, violin, solos, and chorus can all be used. Sometimes there are calls for elaborate dramatizations by children, when every bit of the above mentioned equipment will be needed.

Dramatizations and pageants afford young people an opportunity to render service of real value to their church. Not only does the dramatic presentation of a Bible story make a worth-while program for a Sunday service, but it furnishes the young people with the means of contributing to their church in a manner natural to their years and experience.

Stories for Elaborate Dramatization

Joseph, Who Rose from Slavery to Power	1:89–135	The Story of Ruth	3:155–166
Moses, the Great Deliverer	1:141–231	Esther, the Patriotic Queen	3:169–190
The Visit of the Queen of Sheba	2:182–184	The Testing of Job	4:277–373
The Sins of Ahab	2:325–336	The Nativity	7:10
The Feast of Belshazzar	3:143–147	The Easter Story	7:250–252
		The Work of the Apostles	8:5–45

THE ANNUNCIATION
From a bas-relief by Andrea della Robbia

ON BETHLEHEM'S PLAINS

A dramatization of the Christmas story requiring costumes, lighting, and scenery

CHARACTERS

In order of their appearance

ANGEL SOLOIST—a young woman
CHORUS OF ANGELS and CHERUBS—primary and kindergarten children
MARY—the mother of Jesus
ANGEL OF THE ANNOUNCEMENT—a young woman
TRAVELERS ON THE WAY TO BETHLEHEM—several men, women, and children
MOTHER and CHILD—travelers

FATHER
MOTHER
TWO CHILDREN,—a boy and a girl
EZRA—a friend of the family
JOEL—a friend of the family
} *A group of travelers journeying together*

JORIM—an old shepherd

ZARAH
ELON
HEBER
BELAH
} *Shepherds*

CHORUS—*off-stage* (*not the children's chorus*)
FIRST ANGEL OF THE TRUMPET—a tall girl
GASPAR—a youthful king
MELCHIOR—a middle-aged king
BALTHAZAR—an older king
SECOND ANGEL OF THE TRUMPET—a tall girl
JOSEPH

ANGEL WITH TRUMPET
From a painting by Fra Angelico

COSTUMES

Angels. For the Angel Soloist and the Angel of the Announcement copy Fra Angelico's angels (5:322; 9:68). The soloist may wear a blue gown decorated with gold stenciling, and the Angel of the Announcement a red one. The wings can be made most effectively from white metal cloth which has been tinted, only the upper part of the wing being wired. The lower part, being free, moves gracefully with the movement of the body. Halos may be made from a circular piece of cardboard, gilded and decorated with an inch border and worn at the back of the head.

Mary. White undergarment, blue overgarment; over the head a long, flowing covering of blue with white or flame lining. See "Illustrations" (9:325) for Madonna pictures and use them as models.

Travelers. Ordinary Oriental costumes. Bright-colored blankets, shawls, couch covers, and scarfs may be used.

Shepherds. Straight undergarments of burlap, a striped mantle hanging from shoulders, bright-colored turbans, bare arms. A staff for each. If crooks are desired, they may be cut from cardboard and fastened to the ends of poles. The place of attachment, if wound with brown crêpe paper, will not be noticed.

Gaspar. The youngest of the three kings may be dressed like a Persian. His robes should be rich and gorgeous.

Melchior. The older man may be dressed as an Egyptian.

Balthazar. The oldest, as an Arabian. The idea is to have the kings different in appearance, but all gorgeously dressed. See Hornblower and Houston, *Ancient Egyptian, Persian, and Arabian Costumes*, for suggestions.

PROPERTIES

A bench or seat for Mary.

A lily for the angel.

Fire for the shepherds. This may be arranged by using red electric light bulbs or flashlights, covered with red tissue paper, and a few small sticks.

Casket for the gold. This may be made by taking a small box, covering it with modeling clay and painting with gold paint. This may be secured with brush at a ten-cent store. The effect will be that of a richly carved jewel-box.

Incense burner for the frankincense. Have it filled and burning. King swings it easily to and fro as he walks.

Jar of myrrh. The round ice-cream carton makes a good foundation for the jar. Build up with cardboard and cover with gold paint.

Manger. This may be made from slats nailed together or from a small box supported by wooden legs. Hay should appear at top and between slats. The manger should be lined with tin to hold the high-powered amber-colored electric light. All the light for the Nativity scene is radiated from the manger. The tin protects the hay from any possibility of fire.

Trumpets. Gilded cardboard or gilt paper made into the form of a long trumpet.

LIGHTING

Blue and amber footlights.

Blue and amber gelatine slides.

Spotlight. Used for the Angel of the Announcement and for Mary in tableau at the end of Scene I.

Scene I

Solo and Chorus. "Hark, hark, my soul," (*They sing first and second stanzas and chorus. The solo is sung behind the curtain. As the chorus is reached, the curtain is opened; a bright light is thrown on the stage, showing* Chorus of Angels and Cherubs *on an upper level. In the center stands the* Angel Soloist. *Grouped on either side are children as angels and smaller children as cherubs. In case of a high pulpit at rear of platform, the angels may be grouped on the steps and on the top of the pulpit. The* Soloist *stands in the center, raised above the others. The* Angels *and* Cherubs *join in the chorus.*)

Angels and Cherubs. "Angels of Jesus, angels of light,
Singing to welcome the pilgrims of the night."

(*On the lower level, in front and at one side,* Mary *is seated in a listening attitude. As the singing ends, the light is taken off the chorus and the* Angel of the Announcement *appears to* Mary. *Amber light should be thrown on the angel.* Mary *is startled and arises.*)

Angel of the Announcement.

"Hail, thou art highly favored,
The Lord is with thee:
Blessed art thou among women. (Mary *shows signs of fear*)
Fear not, Mary: for thou hast found favor with God.
A son shall be born unto thee,
And thou shalt call his name Jesus.
He shall be great, and shall be called the Son of the Most High."

Mary. "How can this be?"

Angel of the Announcement. "The Holy Spirit will come upon thee, and the power of the Most High will overshadow thee."

Mary (*kneeling and reaching out her arms to the angel*). "Behold the handmaid of the Lord; be it unto me according to thy word."

(Angel of the Announcement *gives* Mary *a lily. See Rossetti's "Behold the Handmaid of the Lord," page 71, for suggestions as to pose.*)

(*Exit* Angel.)

Mary (*still kneeling*). "My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed." (*She assumes attitude of prayer.*)

(*The organ plays softly a few bars of music while the tableau is held.*)

(*Curtain*)

Scene II

Place—*The road to Bethlehem*

Time—*The first Christmas Eve. A soft blue light is thrown on the stage. A procession of travelers on their way to Bethlehem pass slowly along. In the procession are men, women, the aged, little children, the lame, the sick, and the blind; some go singly, others in groups. The people walk as if weary, having come a long way. The children act tired and sleepy.*

Child. O mother, I am so tired.

Mother. I know, dear, but we are almost there. Surely you can go a little farther, for you have done so well already. When we reach Bethlehem, you shall rest and sleep.

Child. I hope we are nearly there.

"BEHOLD THE HANDMAID OF THE LORD"
From a painting by Dante Gabriel Rossetti

Mother. We are. Come! (*Exeunt* Mother *and* child. *A few more persons pass: then enter a group consisting of* Father, Mother, two children,—*a boy and girl—and two men,* Joel *and* Ezra. *Little girl stops.*)

Girl. Mother, I can't go another step.

Joel. Poor little thing, of course she is tired. Let us rest awhile, then she will feel better.

Mother. I am not sorry to rest a bit myself. (*Sits down and the* children *sit near her, little girl's head in* Mother's *lap. More people pass by.*)

Ezra. The road is full of strangers, all going to Bethlehem.

Boy. Why does every one want to go to Bethlehem?

Ezra. They do not want to, but they have to. Cæsar has issued a decree that all the people shall be taxed. Every man must leave his home, his work, his flocks, and his herds and journey back to the place where he was born, that a census may be taken for Cæsar.

Boy. Why does Cæsar want to know how many people there are?

Ezra. So that he may raise more money. When he learns through the census how many men there are in a place, he will know how much money to demand from that town.

Joel (*sarcastically*). He needs a few more chariots and servants, and we must pay for them.

Mother (*looking about*). Hush! Some one may hear you.

Father. Yes, Cæsar's spies are everywhere. A man needs to be careful what he says even when he thinks he is safe.

Ezra. Taxes, spies, injustice—all forms of Roman tyranny! And when is it to end? Never, unless we rise in rebellion and throw off the power of Rome.

Father. Israel cannot do that now. What chance has she against the armies of Cæsar? The promise is that some day there shall be a king of the Jews who shall save his people. If only he would come now!

Ezra. That promise was made long ago. Centuries have passed, and the king has not come. He will never come now. It is too late. God is angry with his people. Israel's king will never come.

Joel. Nay, nay. Where is your faith? God has not forsaken his people. In his own time he will send the king, and I think the time is near. Surely, never did Israel need a leader more than now. I think the king may come even in our day.

Mother. You speak well, Joel. God does not break his promise. The king will surely come, perhaps not in our day, but he will surely come!

Ezra. I wish I had your faith. (*A few more* travelers *pass by. Rising.*) Let us go on to Bethlehem or we shall not be able to find shelter for the night. Every place will be filled.

Father (*rising*). Yes, we must move on. (*Helps* Mother *and* children *to their feet.*) Come, let us go. (*All start toward entrance and pause as* Jorim *enters.*)

Ezra. Here comes a shepherd.

Father. Are you come from Bethlehem?

Jorim. I have just left there.

Father. Is the place filled?

Jorim. Aye, the inn is crowded, every home is full, and many are lodged in stables and under any friendly shelter they can find.

Mother. Let us hasten. We must find a place for these poor tired children.

Ezra (*bitterly*). Never mind how tired we are or where we sleep, we must be counted. Come on, Cæsar must be obeyed. (*Exeunt all but* Jorim.)

Jorim. How the people hate Cæsar! (*pause*) Well, they have cause, and there is little hope that times will be easier. (*Starts on, then pauses.*) Here come the other shepherds. (*calling to them*) Ho, there! This way, this way!

Shepherds (*off-stage*). Coming! coming!

(*Enter* Zarah, Elon, Heber, Belah)

Jorim. Greetings, friends.

Shepherds. Greetings, Jorim.

Zarah. Are you come from Bethlehem?

Jorim. Aye.

Elon. Are there many strangers in town?

Jorim. The place is full to overflowing. You would never recognize the quiet little town of Bethlehem in the crowded, noisy scene I left.

Belah. Tomorrow will be a great day. It has been years since there has been such a gathering as this at Bethlehem.

Zarah. May it be years before there is another such! This enrollment is simply another name for robbery. Already our taxes are too heavy; now they will be increased again. And who knows what Cæsar's next plan will be? Would that he and all Romans would perish!

Jorim. Man, man, be careful! You speak treason.

Zarah. A man dare not even speak his thoughts lest he be overheard by some hidden spy and be arrested and thrown into prison.

Belah. You would do well to heed your own words lest such a fate come upon yourself.

Zarah. I am so weary of keeping still. If only Israel had a powerful leader, how gladly would we follow him!

Belah. Perhaps one may appear soon. In times of great stress they have always come. It was so with Moses, with Samuel, and with Gideon. Surely, never has Israel been more oppressed than now. If only her king would come now and overthrow the power of Rome and free Israel!

Jorim. Sometimes I wonder if we have understood the promises aright. Of late I have been thinking much of them as I sat out under the stars at night, guarding my sheep. I find no promise of one who will be mighty in battle and strong enough to overthrow Rome. Listen to this description of him: "He is despised and rejected by men; a man of sorrows and acquainted with grief. Surely he hath borne our griefs, and carried our sorrows. Yet we did esteem him stricken, smitten of God, and afflicted. But he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him, and with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all."

Elon. Some have even said that he who shall come shall be to the people as a shepherd is to his sheep.

Jorim. Many have thought so.

Heber. In that case, we shepherds should be among the first to recognize him.

Jorim. Would to God he would come in our day!

All (*softly*). Aye, aye. (*Silence falls upon the group, each man seems lost in his thought. The light begins to fade.*)

Belah. The lights of Bethlehem have gone out. At last the town is still.

Heber. An unusual stillness seems resting upon the plains tonight. The wind has ceased to rustle; yonder brook makes no sound as it flows over the sands; even the sheep are quiet.

CHRISTMAS PROCESSION, BETHLEHEM

Elon. The world seems rapt in peace, as though strife had ceased. Let us spend the night here. I'll make a fire to protect us from the chill of the night. (*Gathers sticks and lights fire, while shepherds assume positions of rest, some lying, others half reclining on the ground. After a few moments of silence a* chorus *off-stage sings very softly the first and second stanzas of "Oh, Little Town of Bethlehem."*)

Jorim (*sits up in listening attitude*). I thought I heard the sound of singing.

Zarah. So did I.

Elon. And I.

Belah. And I.

Jorim. Strange we should all have heard it.

Heber. There is something strange about the night itself.

(*Bright light floods the upper level, revealing* Angel Chorus. Shepherds *kneel or hide faces on ground.*)

Chorus (*sings to the tune, "Christmas" C. M.*).

"All glory be to God on high,
And on the earth be peace;
Good will, henceforth, from heaven to me,
Begin and never cease."

Angel of the Announcement (*as singing ceases*). "Fear not, for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord. And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes and lying in a manger."

Chorus (*repeats song*). "All glory be to God on high," etc.

(*Light fades, chorus vanishes, silence falls. One by one the shepherds slowly raise their heads, look about them, then at one another.*)

Jorim. This night the prophecies are fulfilled. The Messiah has come.

Belah (*rising*). "Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us."

Elon (*rising*). I want to go, but I am almost afraid to behold such wonder.

Zarah (*rising*). Aye, so am I. (*Exeunt* Shepherds.)

(*Curtain*)

Scene III

Silhouette of the Desert

A curtain of thin material, gauze or blue cheese cloth, on which have been sewed palm trees cut from flannel and over which a blue light is thrown, will increase the illusion of distance and night. The curtain is placed between the audience and the persons on the stage. A bright star shines at one side.

First Angel of the Trumpet (*Enters and sings, "There's a Beautiful Star," page 86, in Hymnal for American Youth. Exit* Angel.)

(*Enter* Gaspar)

Gaspar. The star still moves on, and so I follow.

(*Enter* Melchior)

Gaspar (*aside*). Ah, another traveler. From whence comest thou and whither goest thou?

Melchior. From a far-distant land I come, but where my journey will end I know not. I but follow on (*looks intently at star*).

Gaspar (*in surprise*). The star! Dost thou, too, follow the star?

Melchior. Aye, its light hath shone for me and I will follow wherever it leads, for I would find the new-born King. I have gifts for him.

Gaspar. Even as I. Look, yonder rides another king, for so his robes proclaim him.

Melchior. If I mistake not, a follower of the star as well, for look, he sees us not; his eyes are on the star and in his face the wonder of his quest.

(*Enter* Balthazar)

Gaspar. Greetings, friend. Which way dost thou ride?

Balthazar. To find the new-born King. For I have seen his star in the East and believe it beckons me to follow.

Gaspar. Our quest is the same. We are all followers of the star.

Melchior. How much farther will it take us? Already I am far from my home.

Balthazar. This star hath not appeared in the heavens before. Surely, it is the herald of good news, but are we able to understand its meaning?

Gaspar. I have come far, but the star still moves and the journey's end must be far distant; yet I cannot give up the quest.

Melchior. Nor I.

Balthazar. Nor I. Let us ride on together and each in turn tell how he came to follow the star.

Gaspar. Agreed. Let us delay no longer.

(*Exeunt the* three kings.)

(*Organ music*)

Scene IV

Nativity and Adoration

Chorus (*Not the children. Off-stage and before curtain is raised, sings first and second stanzas of "Silent Night." As singing ceases the curtain is raised revealing the Nativity scene.* Mary *is seated at right of manger;* Joseph *stands just back of manger at* Mary's *right. All the light on the stage comes from the amber lights concealed in the manger. Two tiny cherubs are at each end of the manger. The two* Angels of the Trumpet *each holding a long, golden trumpet stand, one at extreme left back, the other at extreme right back.* Angel chorus *is on upper level, but light is not on them at this time.*)

Cherubs (*singing*) "Away in a manger," etc.

First Angel of the Trumpet. "The people that walked in darkness have seen a great light. For unto us a child is born, unto us a son is given; and the government shall be upon His shoulder; and His name shall be called Wonderful, Counselor, the Mighty God, the Everlasting Father, the Prince of Peace."

Second Angel of the Trumpet. "His dominion is an everlasting dominion, which shall not pass away and His kingdom that which shall not be destroyed."

Chorus (*sings off-stage*).

"Angels from the realm of glory
Wing your flight o'er all the earth.
Ye who sang creation's story,
Now proclaim Messiah's birth.
Come and worship, come and worship,
Worship Christ, the new-born King."

(*During singing,* Second Angel of the Trumpet *has advanced to edge of platform and stands looking down aisle.*)

Second Angel. "And Gentiles shall come to thy light, and kings to the brightness of thy rising." (Gaspar, Melchior, *and* Balthazar *enter at rear of auditorium and advance*

down the aisle singing: "We Three Kings of Orient Are." Each in turn sings a stanza, but as chorus is reached all three kneel and unite in the chorus, "O Star of Wonder, Star of Light." This is repeated for each chorus and makes a most effective entrance for the kings. As they reach the platform, the First Angel of the Trumpet *meets them and escorts them to the manger. Each king in turn kneels and presents his gift.*)

Melchior (*kneeling*). This gift of gold I bring. It is the symbol of royalty. I offer it as a token of our homage to the new-born King. (*Rises, goes to place on right of manger.*)

Gaspar (*kneeling*). Frankincense, the priestly symbol, I bring as the token most befitting His divine nature. (*Rises, takes place beside* Melchior.)

Balthazar (*kneeling*). Divine, yet human: so I bring myrrh, a precious gift, but one suggestive of mystery and suffering. (*Takes place near* Gaspar.)

(*Soft organ music. Light thrown on upper level reveals* Chorus of Angels and Cherubs. *The* Angel Soloist *sings rest of "Hark, hark my soul." While the organ plays softly, she descends to lower level, followed by* angels *and* cherubs; *they pass slowly by the manger and off the stage, the* cherubs, angels, shepherds, *and* kings *in single file; the two* Angels of the Trumpet *follow at the end of the procession, walking side by side, with the trumpets placed at their lips. The* Soloist *continues her singing after she has passed from sight and until all are off the stage. The* angels *and* cherubs *join in the chorus each time:*

"Angels of Jesus, angels of light,
Singing to welcome the pilgrims of the night."

The curtain falls on the tableau of Mary *and* Joseph *and the manger, as the sound of the chorus, repeated softly, comes from off-stage.*)

(*Curtain*)

VILLAGE OF THE SHEPHERDS NEAR BETHLEHEM

THE LIGHT OF THE WORLD — FINAL SCENE

THE CHURCH PAGEANT

One of the chief joys experienced in the use of pageantry has been the discovery that young and old, rich and poor, talented and commonplace, can all work together in an effective production which exalts goodness, truth, and beauty—the basic elements of living.

This discovery is of peculiar value in these days when there seem to be so many dividing influences at work among people. Consequently, the school and church have seized with avidity upon the unifying enterprise of pageantry and they have growing faith in its wholesome results.

The accompanying photographs give illustrations of pageants which allow scope for the coöperation of many groups, in setting forth dominant ideals in church and community building.

THE LIGHT OF THE WORLD

THIS is a pageant which has for its central motive the thought of the radiation of light from the manger at Bethlehem throughout the whole world, until every one in every nation is illumined by its glow.

As one scans the final assembly in the scene pictured, he discriminates these varied folk in the motley throng: three ancient Prophets (highest in point of elevation) singing their song of hope foretelling the coming of the Christ, that "beauteous ray that brings the day"; the Three Wise Men (seated left front) who, following the star, find the true Light "which lighteth every man who cometh into the world," and present their gifts in acknowledgment of the success of their quest; the Mother (center), guardian of the Light shining warmly from the manger, with the three brooding Angels bending above her and her charge; the three humble Shepherds (squatting right front), who have knelt in reverent wonder at the sight.

The Spirit of Christianity (manger left) summons to her aid in disseminating the Light; Education (end figure standing next to back row left), attended by Maidens in white (kneeling and standing about her); Church (extreme right with church flag); and seven Ambassadors—Teacher of the Word, Kindergarten Teacher, Evangelist, Collegian, Business Man, Patriot, Missionary (standing last row right). The Heralds of Education and Church (holding trumpets to mouth) occupy the steps leading to stage.

The Ambassadors receive their commissions from the Spirit of Christianity, and light their candles from her torch. Sent out to the ends of the earth to carry the Light, they return bringing children (nearest manger), people of all nations with their flags (right), and those who see their Light and follow it. When all have finally congregated about the Center of Light, all symbols are slowly elevated as the great declaration is sung in triumphant chorus, "The Light of the World is Jesus."

The singing of familiar hymns by choir and audience, correlated with the action throughout, greatly heightens the significance of each scene and adds to the total effect.

From the tiniest child to the oldest participant, all are needed to develop the theme and impress the religious ideal which this pageant is designed to teach. The common endeavor will knit the group together in an unforgettable achievement, and will demonstrate that a sense of religious solidarity may be cultivated by the intelligent use of pageantry.

The Light of the World, by H. Augustine Smith, is published by The Century Company of New York.

THE CITY BEAUTIFUL — FINAL SCENE

THE CITY BEAUTIFUL

THIS pageant was photographed as it appeared in the climax scene when given in the Center Methodist Episcopal Church, Malden, Massachusetts. The theme sets forth the building of the redeemed city, here and now. The setting is a suggestion of the Damascus Gate, Jerusalem.

The first scene is laid in Jerusalem, the Holy City of David, into which the ancient Hebrews carry the Ark of the Covenant, symbolizing the presence of God dwelling with his people—the first requisite for the truly redeemed city. The Watchmen seen guarding the gates admit the procession of Elders and Priests when they recognize the password, "the Lord of Hosts." These ascend to the highest elevation seen in the picture.

The second scene is the celebration of Palm Sunday in the same city, with children filling the streets, waving palm branches, and singing hosannas. In response to the challenge of the Watchmen, "Sing, O children of Jerusalem, rejoice greatly, O daughters of Zion!" their voices echo and reëcho as they press to their places about the Priests and Elders above the city battlements.

The third scene reveals aliens as possessors of the city. We hear the Mohammedan call to prayer, and see the merchants praying in the streets. The youthful Crusaders, equipped with helmet, spear, and shield, waving banners, and wearing the invincible sign of the cross, are successful in recapturing the beloved citadel.

From these ancient historic episodes the action moves on to the streets of a modern American city, where the Evil Spirits of Cruelty, Ignorance, and Crime seduce the hapless children at play. When their vicious influence is at its height, they are dispersed by the sound of bells rung by a moving line of girls in white (against wall each side of gate) who are the escort of the City Beautiful and her allies—the Church, Supervisor of Play, and District Nurse. The allies assume care of the bewildered children, ministering to them lovingly as City Beautiful mounts to her high post above the city gate and heartens the group by a song of cheer.

Immediately there joins her (at her right) the Prophet, who proclaims his vision of the city as it ought to be, in so stirring a fashion that the Mayor and a Representative of Religious Forces are moved to step forward from the audience and pledge their effort and influence to make the vision realized.

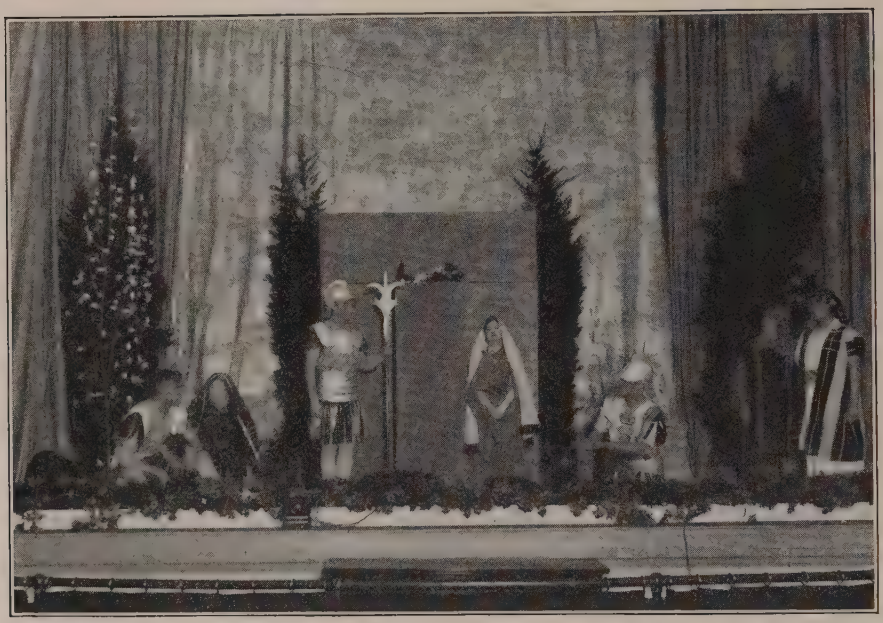
At this point the Bearer of the Cross enters and holds aloft his eloquent symbol, forming the pinnacle of the entire picture. In one voice all pageant participants affirm in solemn accent, "Our city is built upon the foundations of the apostles and prophets, Jesus Christ himself being the corner stone."

The great ceremonial ends in the Hallelujah Chorus from *The Messiah*, by Handel, sung in mighty song of victory by all the people in the pageant, the choir (balcony left), and the audience. This thrilling moment, preserved in the picture, is never to be lost from the memory of any one who has had the privilege of being present during the performance.

On the occasion of this particular presentation, over three thousand people in the throng sang a great oratorio number, unrehearsed so far as the audience was concerned, and demonstrated the wonderful ability of a crowd to sing music that is truly masterful. Many denominations and many institutions, religious and civic, were represented in the pageant proper and were also among those who witnessed it. This visualization of the dream of a city renewed in justice, righteousness, and love is an example of friendly coöperation, which is one of the first steps in making such a dream real.

The foregoing brief sketch may help to indicate how valuable to the life of modern social groups is the absorbing interest of dramatic presentation, and how such activity may be utilized in holding before people those American ideals which are our priceless heritage.

The City Beautiful, by H. Augustine Smith, is published by the Abingdon Press, New York.



THY KINGDOM COME — FIRST SCENE

A MIRACLE PLAY—THY KINGDOM COME

SETTING AND CHARACTERS

Place—The tomb of the Saviour in a garden.

Time—The first Easter even—the soldiers' vigil.

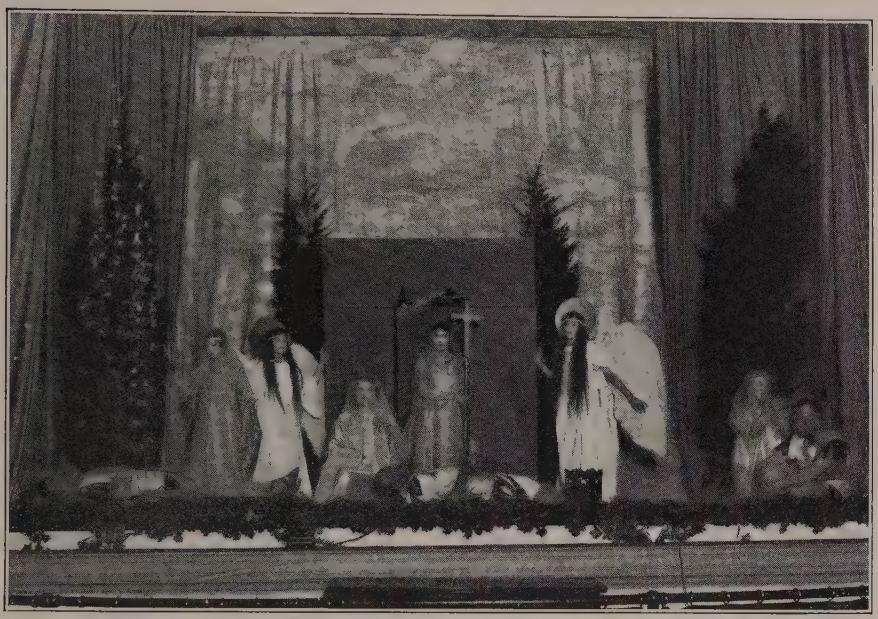
People—The Soldier who plaited the crown of thorns (standing center), the Soldier who pierced the side of Jesus (seated left), the Soldier who won the seamless coat (warming hands over brazier), the Daughter of Jairus (seated left), the Boy who was an epileptic (standing front of tree right), the Lad who once had five barley loaves and two fishes (extreme right), a Child whom Jesus blessed (standing center), and Angels of the Resurrection.

THE PLAY

The soldiers converse in commonplace phrase. Rough and uncouth though they are, they have not failed to catch something of the significance of "Him" and the "Kingdom" of which He spoke. They quote His words, which have burned themselves into their memory, and show that His vivid personality has made its ineffaceable impression.

The children bring palms and flowers and lay them before the tomb as each says, "Master, remember me when thou comest into thy kingdom." In response to the questioning of the soldiers, they tell stories of their acquaintance with the Master, interpreting in childlike fashion the meaning of the kingdom as explained by what He said and did.

A voice calling the children is answered by them, and the soldiers, left alone, fall asleep and dream of children.



THE DREAMS COME DRIFTING IN

From behind the flowering almond tree their dreams come drifting in. The Soldier of the Thorns dreams of a child in a dim purple filmy gown, bearing a crown of thorns (extreme right). The Dream of the Soldier of the Lance has a tall spear; she is a little gray Dream (left). The Soldier of the Seamless Coat dreams of a child in a dim blue transparent gown (kneeling center). In her left hand she holds three great iron nails. Over her right arm hangs a dim blue cloak. The fourth Dream is a russet-brown child, translucent in the firelight (center). This Dream carries a cross.

In the exact words of Scripture each soldier, speaking in the monotone of one who talks in his sleep, tells the part of the story of Jesus' trial and crucifixion in which his own symbol and experience figure.

The four Dreams, when the tale has run, go past the tomb, with the cross leading, and out beyond the almond tree. As they vanish, the soldiers cry out with glad voice in their sleep, "Behold, by the cross joy hath come to the whole world!"

The white-robed Angels of the Resurrection come from behind the tomb. They roll the stone away and stand one on each side of the open doorway. Their great wings are arched above their bowed heads, their hands reverently folded over their eyes, and silence reigns in the darkness which precedes the dawn.

THE PURPOSE

In the miracle play, thus simply conceived, the group which presents it has a rich opportunity to penetrate into the inner meaning of the spirit and life of the Master Man, and to portray it in such a way that it makes a deep and lasting impression upon all who come into the circle of its influence.

The number of people required for the cast and the simplicity of costume and setting place it within the reach of the humblest producers. This play is from *A Miracle Cycle*, "*Garments of Praise*," by Florence Converse, published by E. P. Dutton Co., New York.

BARGAINING WITH JUDAS (POSED)
After the painting by Hermann Prell

ART MASTERPIECES IN LIVING PICTURES

Preparation for Posing Pictures

Along with the study of Biblical drama there has been a revival of interest in the great masterpieces of art. These masterpieces have furnished excellent models for costumes, color, pose, gesture, facial expression, and tableaux, as well as for symbolism connected with themes of universal interest.

One of the most fascinating and beautiful ways in which to crystallize this increasing interest is to reproduce in living pictures some of those works of art which lend themselves admirably to this treatment.

The first matter of importance is the painting of the background, so as to represent the original background in proportion, form, and color, using as a guide the most authentic color print available. After satisfactory completion, the background may be used again and again, not only by the first user, but by others who may be willing to rent what they might not have opportunity or ability to make for themselves.

The second item is the making of costumes which will create a true impression upon the beholders in regard to line, color, design, and fabric.

The selecting of characters is not so difficult as might appear, since beard, wig, artificial nose, make-up, and other accessories have a magic power of transforming even an unpromising subject. Figures of the right height and size, and ability to assume a given pose and to wear a fixed expression for a certain number of seconds are the main requirements.

Exhibiting Living Pictures

The mechanics of exhibiting the pictures with ease need to be carefully worked out. A stationary frame of wood, deep enough to provide proper space for the posers and right perspective for the picture, is built on a platform, the level of which makes the view of the entire picture easy for the audience.

The backgrounds are then arranged on rollers, or other convenient device, in the order of their use and are fastened to the top of the frame, to be lowered and raised as needed.

Strips of shaded lights having colored bulbs are installed in the top and sides of the frame. The arrangement of bulbs and the colors employed will have to be decided upon after experimentation. The lights should be operated by a person who is concealed from the audience, but in a position where he can see the picture.

In front of the frame and extending a generous distance beyond on each side is hung a curtain of neutral tint, such as a French-gray Canton-flannel material. This must allow of easy opening and closing. Possibly a regular curtain, such as is found in parish houses where plays are given, or special screens may serve the purpose very well.

Since some time is required for shifting the posed pictures, the intervals may be profitably employed in showing stereopticon views on a screen hung in front of the curtain. Photographs of the picture to be posed, and of others correlated with it, may be shown while an explanation of them is given.

At a secret signal the stereopticon exhibit ceases, a music accompaniment is heard, the screen rolls up, the curtain opens, and the living picture is exposed for forty seconds, more or less, according to the ability of the characters to hold the pose. The curtain then closes, and, after possibly ten or fifteen seconds, a second showing of the picture follows. A third exposure may be attempted if desirable. Instrumental or vocal music is rendered during the entire period.

A PROGRAM FOR PASSION WEEK

THIS type of program offers immense possibilities for young people who have artistic, musical, and dramatic tastes, as well as for those who have genius in designing and costuming, and those who are clever in creating beautiful effects by means of lighting. Energy and talent are well invested when used for such worthy and rewarding purposes.

The following Program of Passion Week Living Pictures, presented by the Department of Fine Arts, Boston University School of Religious Education, will serve as an example of what may be done in posing pictures. It consists of five masterpieces.

The first of these is *Bargaining with Judas*, by Hermann Prell (7:133). The Hill of Evil Counsel, rearing its bald summit south of the Valley of Jehoshaphat, is the setting for the sordid interview. On the extreme left, a scraggly olive tree suggests the hanging of Judas. The moon, peering over the ominous horizon, silently witnesses the bargain, or is it retreating in haste from the scene of shame? Judas is selling to the chief priests the life of his Lord for the paltry sum of thirty pieces of silver. Read the sinister thoughts which motivate the bargainers and study the delineation of character which the artist has traced. While the picture is shown, a choir sings distinctly and very softly from the hymn, "In the Hour of Trial," by James Montgomery.

The second tableau is *Christ in Gethsemane*, by F. W. Bacon. This portrays the moment when Christ returns from his prayer of agony to find Peter, James, and John sleeping. See also *Jesus in Gethsemane*, by Hofmann (7:239). We are deeply stirred as we look at this scene and listen to the strains of "'Tis Midnight and on Olive's Brow," by William B. Tappan.

The third tableau is a detail of *Peter's Denial*, by Count Ferdinand von Harrach (9:200), showing only Peter and the maid who questions him. Utter dejection and humiliation are written large in every line, and these gripping emotions are intensified by the interpretative hymn, "Ashamed of Jesus," by Joseph Grigg.

The fourth picture is the Crucifixion, represented by a detail from *Christ on Calvary*, by Munkácsy, showing only the figures at the foot of the cross. Mary, the mother of Jesus, is leaning against the foot of the cross in an abandon of grief. Mary Magdalene kneels with face buried in her hands, as though the scene were too awful for her to look upon, while the other Mary stands with arms outstretched, intensely longing to share in the suffering of the Crucified One. John, the beloved disciple, waits beside them, in tender understanding and sorrow. See also *The Marys at Calvary* (7:154) and *The Return from Calvary* (7:248). Exquisitely appropriate to these saddest of all moments in history is the hymn of Bernard of Clairvaux, sung to the Passion Chorale:

"O sacred Head, now wounded,
With grief and shame weighed down."

"HE IS RISEN!" (POSED)
After the painting by Axel Ender

The fifth picture is "*He Is Risen,*" by Axel Ender. The three Marys receive the exultant announcement of the angel, "He is not here: for He is risen, as He said." This is accompanied by joyous music adapted to the words written so long ago by John of Damascus: "The day of resurrection! Earth, tell it out abroad."

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GATEWAYS TO THE BIBLE

THE MASTER BOOK OF THE AGES

By Charles L. Goodell, D.D.

IT is trite to say that the master book of the ages is the Bible. It is trite because it is true. No one, young or old, can afford to be ignorant of the Bible. No other book is so often quoted. Shakespeare himself quotes from it in every one of his thirty-seven plays and quotes from more than fifty of its sixty-six books. Webster, Ruskin, Gladstone, and scores of other great men in political and literary life affirm that whatever is impressive in their style and worthy in method and purpose can be traced to their familiarity with the Bible.

It is unique in its composition. It has a wealth of manuscript authority unsurpassed by any other classic, so that we may feel assured that the Bible which we now have is the same which has been used by those who have affirmed its great value.

From the standpoint of its history and composition, the Bible is the most wonderful book in all literature. Learned men and peasants, kings and farmers, had a hand in its composition. Some of its pages were written in the desert and some by the sea; some in the king's palace and some in a shepherd's hut; many of its pages floated out of a prison window in the cramped handwriting of an old man who was a prisoner for conscience' sake. Not far from fifty men had a share in its composition, and nearly a millenium and a half passed between its first writings and its last. Part of its chapters were written in the rough Hebrew, so full of action that almost every other word is a verb; some of it was written in polished Greek as smooth and rhythmic as a dancer's song. But whether written in cultured Rome, in barbarous Macedonia, or in sacred Jerusalem, there is one purpose running through all its pages, and they are all bound together by a crimson thread.

Here you may learn something not elsewhere written about the palmy days of Egypt, of Assyria, of Arabia, of Athens, and of Rome. You walk in the streets of Babylon, Thebes, and Ephesus, and look into the faces of those upon whose mummied lips the finger of silence has been pressed for three thousand years.

You see a nation led by a cloud by day and a pillar of fire by night. They pass mysteriously on their way, and, after many years of wandering, enter a land where once their ancestors had worshiped Jehovah. The years pass. There is a strange story of a time when "judges" were rulers amid wild and savage tribes, when each man was a law unto himself; then a shepherd boy becomes a king, and with his sling he subjugates a nation. He passes his kingdom over to his son, Solomon, who builds a

temple unmatched by any which have been erected since. And there are thrilling chapters where prophets and kings are represented as co-workers with God.

If you are a lover of nature, here are the most marvelous descriptions that were ever written. We are told how God hung the world upon nothing, and the Psalmist tells us of him who made the clouds his chariot and sends forth snow as the wool. He pictures the floods as clapping their hands and the little hills singing together for joy. He paints the glory of the purple harvest, and tells of his power who holdeth the sea in the hollow of his hand, who weigheth the mountains in scales and leadeth forth the stars in order.

If you are a lover of music and art, the Bible has inspired them both. What music like *The Creation* and *The Messiah!* What paintings like the *Madonna, The Transfiguration,* and *The Last Supper!*

If you are a lover of poetry, here is the greatest poem ever written. More tributes have been laid at its feet than have been offered at the shrine of any other poem in all the ages. It begins, "The Lord is my shepherd, I shall not want."

Here are the most wonderful stories that were ever written, stories of passion and of power, of hate and love. It is a book of life. It shows what good men did and what bad men did, and holds the scales with an even hand. It tells how the greatest of all tragedies, the crucifixion of the God-man, was enacted, and pictures the world as veiling its face in shadows to shut out the awful catastrophe.

The wonderful Book has a strange story about its own circulation, for, so far as "best sellers" are concerned, this Book has them all immeasurably distanced. A book with a few hundred thousand circulation is supposed to be remarkably successful, but this Book is just entering upon the *eight hundredth million* of its circulation. For this reason, if for no other, it is supremely interesting to anybody who wants to keep abreast of the intellectual life of men.

It is thrilling to know that printing itself was invented that this Book might be circulated, and that "the Greek language came forth from the dead with this Book in its hand." Men go to it for quotations to wing their speeches. In literature, morals, and politics, as well as in religion, its authority is the last word in any appeal to truth.

Professor Phelps of Yale says that the Bible ought to be marked "highly explosive." By that he means there is dynamite in it. It has produced greater upheavals in human affairs than fleets or armies. As a weapon of attack and defense, one of its greatest writers called this Damascus blade "the sword of the Spirit, which is the word of God."

The greatest value of the Bible, however, is not to be found in its history or biography, its philosophy or poetry, but rather in the fact that it influences our lives as no other book can do. In times of crisis, kings,

statesmen, and common men have gone to this Book to find a power which, they testify, has made them victorious. Face to face with the hot breath of the flame and the sword of the executioner, men have gone to their death as happy as a bridegroom might go to meet his bride, because of its sustaining grace.

The influence of the Book is so steadying and its uplifting power so great that in all our courts of justice men are asked to lay their hand upon it and solemnly swear that they will tell the truth. The presidents of the United States, when they are inducted into office, swear upon it that they will be true to the Constitution, and labor for the good of all.

A book which has such influence as that we may safely call the greatest Book in the world. "He who knows it may be called well educated," says Professor Phelps, "although he might know little else, and he who is not acquainted with it is an ignorant man, whatever knowledge he may possess."

THE FAMILY BIBLE

Grave Book of Ages, hope in hours of terror
For those who now shake hands with truth divine,
Some say thy reign is done, thy wisdom error,—
But rule thou still my father's house and mine.

God never meant between thy leaves to send us
Reply to all our questions, urged in vain;
His truth, like ocean's flood, is too tremendous
For human cup to hold, or lip to drain.

But still in pondering o'er these mighty questions
Which none but God can solve, through thee we grow
More like to God, who knows them; vague suggestions
Enlarge the spirit-cup where truth may flow.

And round thy solemn text, by buried fathers
Made corner stone of council, fort and shrine,
A crowd of thoughts from years forgotten gathers,
A spirit margin, glossing every line.

That margin is the comment of the ages
On doubt and answer, faith, and good, and sin,
The truth that man read into these old pages
No less the truth than that inscribed within.

Whate'er this book had first of God's bestowing,
Direct or not its message from above,
Round it, like vines upon a trellis growing,
Hang now our sweetest flowers of thought and love.

The martyr's blood its cherished page has blotted;
Dumb worlds grew vocal round it, "ay" or "nay";
Dead lips have kissed it; tears the words have spotted
Which say that God shall wipe all tears away.

O star of morning, dim in shadows darkling,
Faint hint of light no mortal eyes can bear,
Like Galahad's Grail I see thy promise sparkling
Above the dead to bid me follow there.

From out thy page the wakened visions flying
Like sibyls' leaves are scattered to and fro.
I ask, and seem to hear a voice replying,
"Man grows by asking, though he ne'er may know."

—*Frederick E. Pierce*

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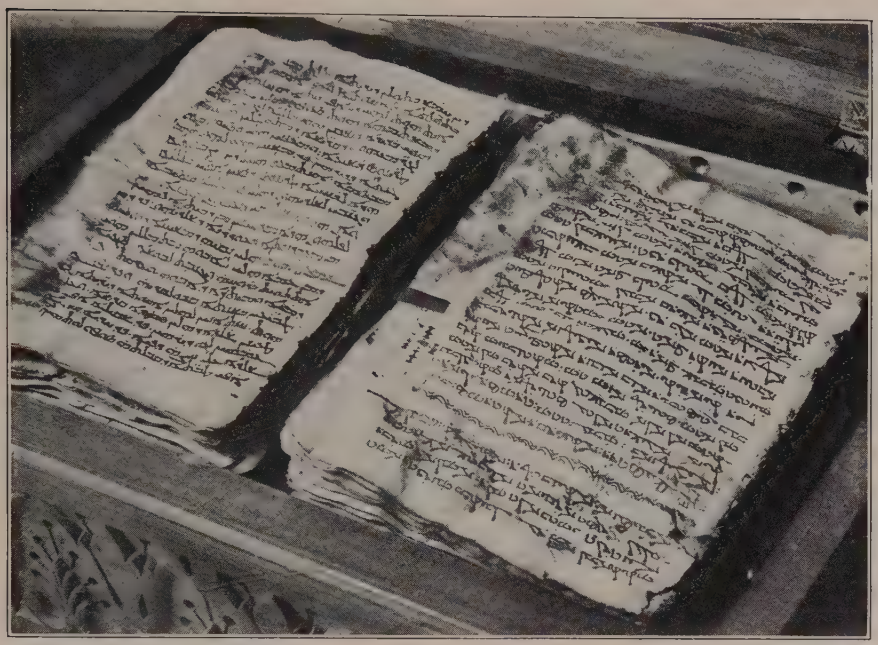


ANCIENT SYRIAC VERSION OF THE GOSPELS

In the Monastery of Saint Catherine on Mount Sinai in 1892, a learned English lady, Mrs. Agnes S. Lewis, discovered this priceless manuscript of the Gospels. The writing we see is of little value, the lives of some saints written by a monk in the eighth century. But underneath, only faintly discerned, may be read the words of the Syriac Gospels. The text differs in many respects from our Authorized Version and is considered by scholars an authority of the highest value. The manuscript, which is still at Mount Sinai, is thought to have been written about A.D. 450, but the text followed is that of the second century.

THE STORY OF OUR BIBLE

By Edwin B. Chappell, D.D.

How the Bible Came to Us

THE books of the Old Testament were written originally in Hebrew and those of the New Testament in Greek, but not a single original manuscript of any book of the Holy Scriptures is now in existence or has been for hundreds of years. We have only the copies of copies of copies, many times removed from the originals. For it must be kept in mind that the art of printing was not discovered until more than a thousand years after the latest book in the New Testament was written, and that during all the centuries preceding this discovery the only way to secure additional copies of the Scriptures was by writing them out letter by letter, by hand.

The Manuscripts. Vast numbers of Biblical manuscripts, written on parchment and papyrus, are in existence; some of them very old, others comparatively modern. The three oldest, and therefore the nearest to the original, which have come down to us are known, respectively, as the Vatican, the Sinaitic, and the Alexandrian. These manuscripts are written in Greek. The Vatican manuscript is in the Vatican Library at Rome; the Sinaitic is in the Library at Leningrad, Russia; the Alexandrian is in the British Museum, London. The first of the three was probably made about A.D. 300 and the last not later than A.D. 450. Not one of these manuscripts was accessible to those who in 1611 prepared the King James Version.

The Ancient Versions. As soon as Christianity began to spread, it became necessary to translate the Bible into other tongues, since there was an ever-increasing number of people unacquainted with Hebrew and Greek who desired to read it. These translations are called "versions." There are many of them, some very old. Perhaps the oldest of all is the Syriac, a version very nearly representing the language of the people among whom our Lord lived, and probably made not more than fifty years after the later books of the New Testament were written. Next to the Syriac is the Old Latin Version, and after it come the Egyptian, Ethiopic, and Armenian Versions and the Version of Ulfilas, who was bishop of the Goths about A.D. 350.

To English readers, however, the most interesting of all the versions is that which is known as the Latin Vulgate. This version was made in the fourth century by Saint Jerome, one of the holiest, as well as one of the most scholarly, men of the early Church. So many errors had found their way into the Old Latin Version that the Latin-speaking churches were in danger of losing the pure word of God. So Damascus, bishop of Rome, being cognizant of Jerome's piety and scholarship, requested him to undertake the task of revision. His revision of the New Testament was completed A.D. 385, and later he translated the Old Testament from the original Hebrew.

These early versions, as well as the manuscripts spoken of above, have been used by modern scholars to eliminate errors from the text of the Scriptures; for the translators of some of these versions had before them manuscripts much older than the oldest that have come down to us; hence these early writers take us back very close to the Apostolic age.

Early Christian Writings. Other helps in correcting the errors of the transcribers of the Bible are the Bible quotations found in the writings of the early Christians. The authors of several of these ancient writings were probably younger contemporaries of some of the apostles of our Lord, and hence, although they seem to quote from memory and to have but little concern for verbal accuracy, their testimony in regard to the Scriptures is exceedingly valuable.

JOHN WYCLIFFE

WYCLIFFE'S BIBLE

The portrait of Wycliffe is from an old engraving. The Bible passage is Mark 15:33–41. It is a photograph from the original Wycliffe Bible in the British Museum, London.

First English Translations

The Hebrew and Greek texts of the various books of the Old and New Testaments would still be of no direct value to most modern readers if they were not translated into the languages of our modern world.

John Wycliffe. The man to whom we are indebted for the first English Bible was John Wycliffe, parish priest of Lutterworth. Wycliffe was a zealous reformer and an earnest and devout student of the Holy Scriptures. It was but natural, therefore, that he should feel that he could render no greater service to his country than to open the Word of God to the masses of the people. "The sacred Scriptures," he declared, "are the property of the people, and one which no one should be allowed to wrest from them." But instead of arousing them to honor and gratitude, his service provoked the violent opposition of the leaders of the Church. In May, 1378, he was summoned before an ecclesiastical council, and after three days' deliberation his translation was condemned, and he himself was excommunicated. He was permitted, however, to return to his parsonage, where he continued to work in coöperation with others at his monumental undertaking, until the whole Bible was translated and "England received, for the first time in her history, a complete version of the Scriptures in the language of the people."

LUTTERWORTH CHURCH

Tennyson declared a great truth when he wrote the following lines:

"Not least art thou, thou little Bethlehem
In Judah, for in thee the Lord was born;
Nor thou in Britain, little Lutterworth,
Least, for in thee the Word was born again."

Wycliffe escaped the stake, but the indignity done his remains half a century later is perhaps more widely known than any other fact about him. His remains were "ungraved," and, as Thomas Fuller tells, "they took what was left of his bones and burned them to ashes and cast them into the Swift, a neighboring brook running hard by. Thus this brook hath conveyed his ashes into Avon, Avon into Severn, Severn into the narrow seas, they into the main ocean. And thus the ashes of Wycliffe are the emblem of his doctrine, which now is dispersed all the world over."

Wycliffe's was, of course, a manuscript Bible, and was reproduced only by copying. It did not appear in printed form until it was issued as a bibliographical treasure in the year 1850.

Printing and the Classics. It was more than a hundred years after Wycliffe's death before another English translation of the Bible appeared. Meanwhile, however, an event had occurred which, more than

GUTENBERG AND THE FIRST PRINTED BIBLE

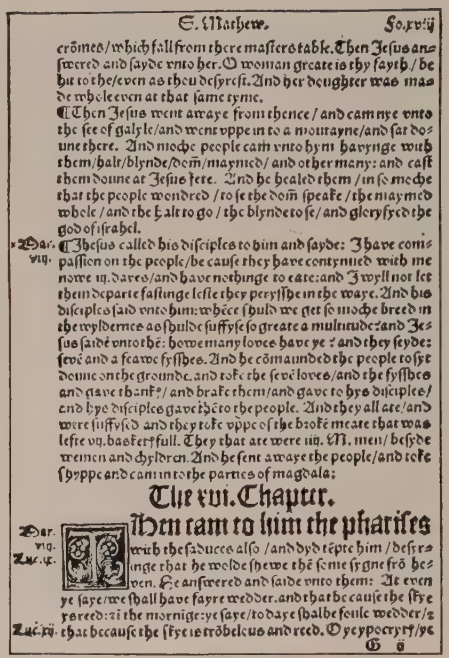
A Latin Bible, called the Mazarin Bible, is among the first books known to have been printed from movable types. It was printed by Gutenberg at Mainz, Germany about 1456.

any other that has ever happened, has influenced the history of our English Bible. About twenty-five or thirty years after Wycliffe's death Johann Gutenberg discovered the art of printing, and in 1454 the use of movable types was discovered. These discoveries made it possible to multiply copies of the Scriptures almost without limit and at such reasonable cost as to bring them within the reach of the humblest man in the realm. At the same time it did away with the danger of introducing errors into the text, which were inevitable under the old method of copying.

The introduction of printing was followed by another event, which was destined to have an immense influence upon the development of Bible study; namely, the revival of interest in the classics, notably Greek, and with it the revival of the study of Hebrew. The first Greek grammar was published in 1476 and the first Hebrew grammar in 1503. About the same time Erasmus, the great Greek scholar, began work on his famous Greek New Testament, which was published in 1516.

These events, doubtless, appeared at the time to most people to be matters that were of interest to scholars only, but it is clear now that they were a preparation for the great evangelical awakening which came with the Reformation.

WILLIAM TYNDALE



S. Mathew. Fo. xviij

erōmes/ which fall from there maisters table. Then Jesus answered and sayde vnto her. O woman greate is thy fayth/ be it vnto the/ even as thou desyrest. And her doughter was made whole even at that same tyme.

¶ Then Jesus went awaye from thence/ and came nye vnto the see of galyle/ and went vppe in to a mountayne/ and sat downe there. And moche people cam vnto hym havynge with them/ halt/ blynde/ dom̄/ maymed/ and other many: and cast them downe at Jesus fete. And he healed them/ in so moche that the people wondred/ to se the dom̄ speake/ the maymed whole/ and the halt to go/ the blynde to se/ and glorysyed the god of israhel.

Mar. viij. ¶ Jhesus called his disciples to him and sayde: I have compassion on the people/ because they have contynued with me nowe iij. dayes/ and have nothinge to eate: and I wyll not let them departe fastinge lest they perysshe in the waye. And his disciples said vnto him: whēce shuld we get so moche breed in the wyldernes as shulde suffyse so greate a multitude? and Jesus sayde vnto thē: howe many loves have ye? and they seyde: seve and a fewe fysshes. And he cōmaunded the people to sytt downe on the grounde. and toke the seve loves/ and the fysshes and gave thanke/ and brake them/ and gave to hys disciples/ and hys disciples gave thē to the people. And they all ate/ and were suffysed and they toke vppe of the broke meate that was lefte vij. basketfull. They that ate were iiij. M. men/ besyde wemen and chyldren. And he sent awaye the people/ and toke shyppe and cam in to the partes of magdala:

The xvi. Chapter.

Mar. viij. Luc. xj. THen cam to him the pharises with the saduces also/ and dyd tempte him/ desyringe that he wolde shewe them some sygne frō heven. He answered and sayde vnto them: At even ye saye/ we shall have fayre wedder. and that because the skye is reed: & in the morninge ye saye/ to day shalbe foule wedder/ for the skye is rōbelous and reed. O ye poecrytes/ ye

Luc. xij. that because the skye

G 8

TYNDALE'S NEW TESTAMENT

William Tyndale. The man who laid the foundation for the success of this movement in England was William Tyndale, who was born in 1483, just one year after the birth of Martin Luther. Early in life Tyndale became convinced that his providential mission was to give to the English people a more accurate and reliable translation of the Scriptures than that of Wycliffe.

Like Wycliffe he encountered bitter opposition and persecution on the part of the leaders of the Church. Indeed, he was so beset that he was compelled to flee to Germany, where he continued his work with unflagging zeal. The persecutions which had begun in England, however, followed him. His first place of residence in Germany was Hamburg, where the New Testament was finished in 1524. The next year he went to Cologne, where his manuscript was put into the hands of the printer. But, just as it was about to be issued, his secret was discovered, and he was forced to seize the printed sheets and make a hasty flight to Worms, where Luther was at that time living and where the work was finally published in 1525.

When the first copies of Tyndale's translation of the New Testament reached England, they created a storm of indignation and protest in clerical circles. The courageous translator was branded as a dangerous

heretic and an enemy to God and the Church, and orders were issued that every copy of his translation that could be found should be burned. Nothing daunted, however, he continued to issue one edition after another, no less than six editions having been published within five years. "In translating the New Testament," he says, "I did my duty and so do now."

Discovering at length that they could not stop the circulation of the book by burning it, the bishops and their servants tried the method of writing and preaching against it. But this, too, proved utterly ineffective. As Doctor Smyth puts it, "The path of the Bible was at last open. Nor king nor bishop could stay its progress. Over England's long night of ignorance and superstition God had said, 'Let there be light,' and there was light."

Early English Translations

In the preface of his first edition of the New Testament, Tyndale, speaking of the scholars of his day, says that "if they perceive in any place that the version has not attained unto the very sense of the tongue or the very meaning of the Scripture, or has not given the right English word, they should put to their hands and amend it, remembering that so is their duty to do." The counsel which he thus gives he himself was the first to observe, for he made two revisions of his translation before his martyrdom. Others followed his example.

Miles Coverdale. In 1535 Miles Coverdale published a translation of the Bible from Dutch and Latin sources, using, as he tells us, "five sundry interpreters" as helpers.

John Rogers. In 1537 appeared what is commonly known as Matthew's Bible, prepared by John Rogers, who was one of Tyndale's intimate friends and co-workers and who afterwards suffered martyrdom during the reign of Queen Mary. This version is simply a reproduction of Tyndale's, except the latter half of the Old Testament, which, with slight revision, is taken from Coverdale.

Taverner's Bible. A little later came Taverner's Bible, which was a reprint of Matthew's Version, with some of the notes omitted.

The Great Bible. The fact that to each of the versions mentioned above were added notes which many found objectionable rendered all of them unsatisfactory. So a movement was set on foot by Archbishop Cranmer for issuing a translation which, he hoped, would become a truly national Bible. As a result of this movement the Great Bible, as it was called, was published in 1539 and was "authorized to be used and frequented in every church in the kingdom." It was but a little more than a revision of the translation of Tyndale, which the dignitaries of the Church only a few years before had condemned and done everything in their power to destroy.

The Geneva Bible. The next important revision came more than twenty years later and is known as the Geneva Bible, because it was the product of the labors of a group of Protestant scholars who, having been driven into exile during the persecution of Queen Mary, took refuge in Geneva. Like most of its predecessors, the Geneva Bible was based mainly on Tyndale, but the revisers, having access to a large amount of information which Tyndale did not possess, were able to make not a few important improvements. "The Geneva Bible," says Doctor Westcott, "from the time of its first appearance became the household Bible of the English-speaking nations, and it continued to be so for about three-quarters of a century."

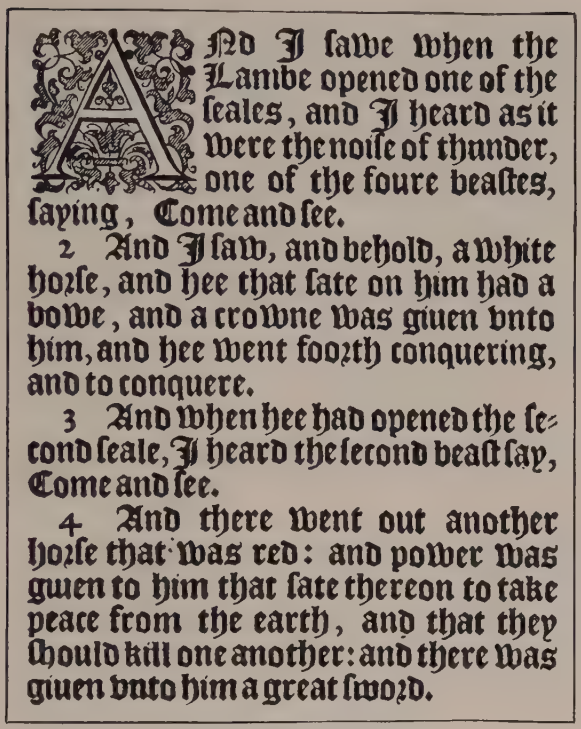
The Genevan was the first English Bible printed in Roman type, instead of the usual black letter; the first also to break up the solid paragraphs into verses like our own; the first to use italics to indicate the word supplied by the translators. It was the first version issued in the reign of Queen Elizabeth, and was dedicated to her in simple language, free from unworthy adulation, coming out in 1560 soon after her coronation. It had marginal notes and running commentary on the text, and was adapted to the needs of the common people, who heard it gladly and cherished it with devout tenderness in life and in death. It was, above all others, the people's book, the household Bible, not only in England but in Scotland, where it soon came into general use. Seemingly beyond refutation, Shakespeare's Bible was the Genevan Version.

The Bishops' Bible. It has already been noted that the Great Bible had been officially authorized as the version to be used in the churches. A difficulty arose, however, when the Geneva Bible came into popular use, since it contained corrections of many of the textual errors and improper translations of the Great Bible. It was but natural, therefore, that, after the accession of the Protestant Queen Elizabeth to the throne, a movement should have been started to revise thoroughly this authorized edition. The movement was carried out under the leadership of Archbishop Parker. The revision was published in 1568 and received the popular designation of the Bishops' Bible.

King James Version

At the beginning of the seventeenth century there were two English Bibles in common use: the Bishops' Bible, which was sanctioned by the Church for popular use, and the Geneva, which was the Bible used generally by the masses.

About that time ecclesiastical leaders began to discuss the desirability and feasibility of bringing out a new translation in the use of which all the people might unite. Of course there was opposition, and the proposal would probably have come to naught but for the fact that King James the First, who had recently come to the throne, became interested in it.



And I ſawe when the Lambe opened one of the ſeales, and I heard as it were the noiſe of thunder, one of the foure beaſtes, ſaying, Come and ſee.

2 And I ſaw, and behold, a white horſe, and hee that ſate on him had a bowe, and a crowne was giuen vnto him, and hee went forth conquering, and to conquere.

3 And when hee had opened the ſecond ſeale, I heard the ſecond beaſt ſay, Come and ſee.

4 And there went out another horſe that was red: and power was giuen to him that ſate thereon to take peace from the earth, and that they ſhould kill one another: and there was giuen vnto him a great ſword.

KING JAMES BIBLE

From the original in the British Museum

His influence was the determining factor in inaugurating the great undertaking, and by the end of June, 1604, plans for carrying it out were well under way.

Fifty-four churchmen, divided into six companies, were selected for the work, and a set of admirable rules was drawn up for their instruction. These rules provided, among other things, that the Bishops' Bible should be used as a basis for the new translation and should be departed from only when the text required it, that any competent scholar might be consulted in regard to special difficulties, and that differences of opinion should be settled in special meeting which should be held from time to time. But perhaps the most important rule was that which provided that the translation should contain no marginal notes, except for the explanation of Hebrew and Greek words. It was this wise provision that saved the King James translation from becoming what some of its predecessors had unfortunately been, the Bible of a sect instead of the Bible of the entire English-speaking Protestant world. This Revised Version was completed and appeared from the press of R. R. Barker in 1611.

In spite of criticism and opposition the new translation gradually won its way to the hearts of the people. Several things contributed to its triumph. That it had the sanction of the king and the support and backing of the most scholarly and influential bishops of the English Church was greatly in its favor. But more important even than this was the fact that it was far superior to its predecessors both as to literary form and the accuracy with which it interpreted the original Hebrew and Greek.

We may, perhaps, better appreciate how noble and beautiful our English Bible is if we learn how bad it might have been. Certain unsuccessful experiments prove this. Dr. Edward Harwood, in 1768, tried to make an elegant version for refined people. Here are some of his results:

"The daughter of Herodias, a young lady who danced with inimitable grace and elegance."

"A gentleman of splendid family and opulent fortune had two sons."

"All my faculties with transport join in celebrating the goodness of God, my Saviour, who hath in so signal a manner condescended to regard my poor and humble station."

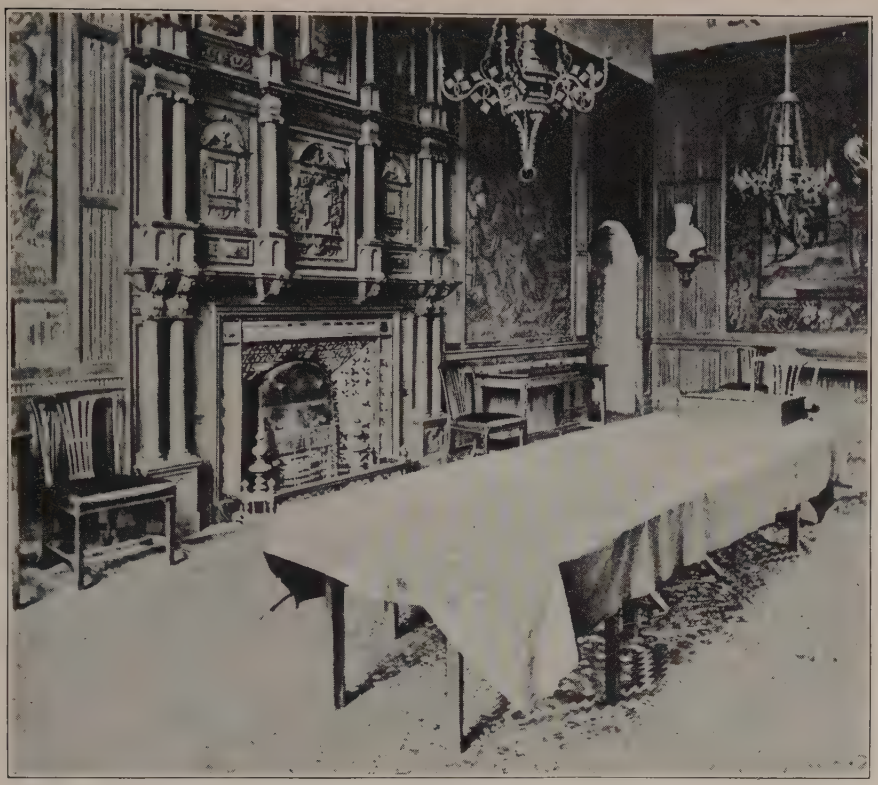
Later English Revisions

John Wesley. Probably the first English scholar to undertake a revision of the King James Version was John Wesley, founder of Methodism. In 1754 he issued a revised translation of the entire New Testament.

Robert Aitken. The first English Bible printed in America was published by Robert Aitken of Philadelphia. He issued the New Testament in 1777, and the entire Bible in 1782. So impressed was Congress with his enterprise and devotion that it passed a resolution "highly approving the pious and laudable undertaking."

American Standard Version. The movement which culminated in the American Standard Version, like that which brought forth the King James Version, began among the leaders of the Church of England. In 1870 Bishop Wilberforce offered, in the Upper House of the Southern Convocation, the resolution which started the movement. The bishop's proposal met with immediate favor, and four months later a company of distinguished scholars gathered in the historic Jerusalem Chamber in Westminster Abbey to begin work on the New Testament. Later a group of specialists, made up in the same way, began work on the Old Testament.

Soon after these committees entered upon their respective tasks, overtures were made by them to the Biblical scholars of America to join them in the undertaking. This invitation was accepted, and two American committees corresponding to the two British were formed and began work in October, 1872. The American committee on the New Testament was composed of the representatives of seven different denominations; namely, Congregational, Episcopal, Methodist, Unitarian, Friends, Baptist, and Presbyterian.



THE JERUSALEM CHAMBER, WESTMINSTER

The room in which the Bible Translation Committee met, and the table at which they did their work.

An arrangement was made whereby the English and American committees exchanged notes, so that each of the groups in its investigations had the benefit of the suggestions of the other group. It was understood, however, that the final determination in regard to both readings and translations should be with the British committees, but that, in cases where the British and American committees could not agree, the preferred readings of the American committees should be published in an appendix. It was further stipulated that the American committee should have the right to publish an edition at the end of a period of fourteen years.

The English edition of the New Testament was published in 1881 and that of the Old Testament in 1895. After the lapse of fourteen years agreed upon, the American committees, which had maintained their organizations, again took up their work, and in 1901 the American Standard Version appeared.

A GROUP OF BEDOUINS

A TRAVELOGUE

A Trip Through Bible Lands

Cairo to Jerusalem

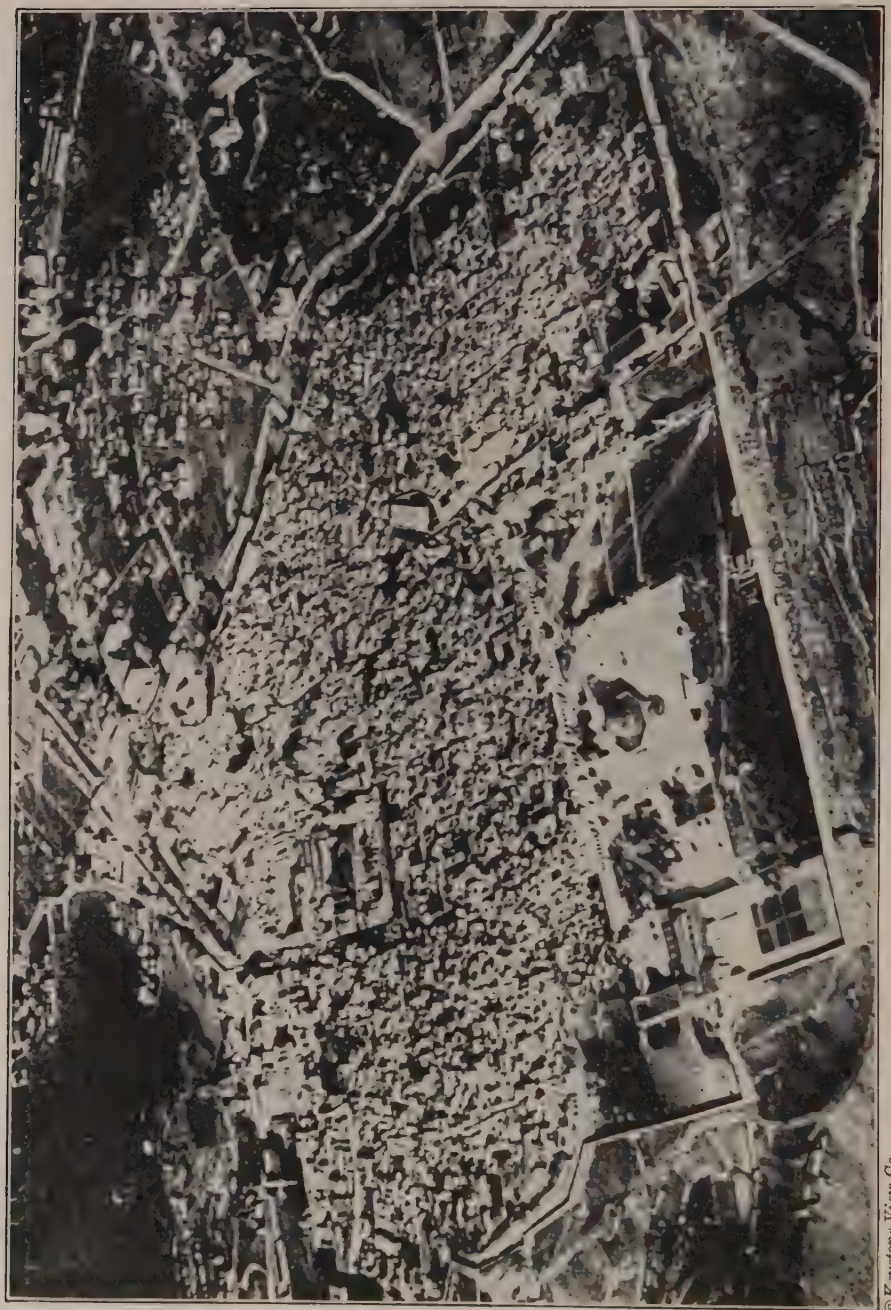
BUY your ticket from New York to Alexandria. Sail in February if you can, so that after your three weeks' voyage you will reach the Holy Land at the height of the spring season, when the flowers are in their glory. At Alexandria you may transfer to a steamer for Haifa and enter Palestine by that gateway; but preferably you will go to Cairo, and then follow the historic caravan road eastward and northward to the land of your desire.

Leaving Cairo about sunset, you pass through the land of Goshen while it is growing dark. Since there is not much to see, you will probably go into the dining car, and eat your five-course dinner while the train whirls you in an hour through country which Abraham needed two whole days to traverse. At Kantara you reach the Suez Canal. There you change trains, cross the canal to the east bank, and enter a sleeping car which will be waiting for you. At midnight your train starts, and during the hours of dark you traverse that terrific wilderness which was anciently a bugbear to merchants and generals.

At dawn you reach Raphia on the southernmost borders of the land of the Philistines, a place where, in the days of Jeremiah, the Egyptian army that was coming to the aid of Jerusalem was beaten by King Nebuchadnezzar. Here a branch railway starts for Beersheba, twenty miles or so to the east. We are now on famous ground. During the Great War Raphia became General Allenby's railway terminus. To it were brought the supplies for his campaign in Palestine, and also the waters of the Nile, which from this point were distributed to the soldiers in the trenches by means of canvas tanks on the backs of thousands of camels.

Inasmuch as we shall visit Beersheba by automobile from Jerusalem, we pass on with our train and enter Palestine proper at Gaza (3:55). Nothing is visible of the old town of the Philistines, or of the still earlier town of the Canaanites that existed here before the Hebrews even went down into Egypt. We see only a semi-sterile land and the roofs of the squalid town over to our left toward the sea.

The Maritime Plain is here broad and rolling. Fifteen miles to the eastward the violet hills of Judea rise strongly into the sky. Ahead of us the country is flat and uninteresting. Our train speeds along, winding among the low billows of the plain, and in general following the oldest road in the world. We pass Ascalon, a mile or two on our left, and recall that the British are here unearthing the ancient town which was in its glory



AN AIRPLANE VIEW OF JERUSALEM

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at the time of Herod the Great. On our right over toward the hills, lies famous Lachish, besieged and destroyed no less than ten times by various conquerors; while nearer at hand, though unidentified as yet with certainty, the sites of the other famous Philistine cities, Ekron, Gath, and Ashdod.

Our train now draws through the town of Ramleh, which was once Napoleon's headquarters, on the road from Jaffa to Jerusalem, and comes to a halt at Lod (Lydda), which is a junction point for the roads to Jaffa (Joppa), Jerusalem, and Haifa. Lod is ancient Lydda, a city once visited by Peter, and in the Middle Ages said to be the home of Saint George.

The mountains of Judea have been drawing closer, but before we climb them we will make a detour to Jaffa in order to see this ancient port of entry (2:171). Our train winds among green fields and fruitful orchards. As we pass, we recognize the scarlet blossom of the pomegranate and its bushy tree. Above the thick hedges of prickly pear rise the tops of palm trees, the tenderer green of the apricots, and the rich, shining leaves of the orange trees, through which gleams the ruddy gold of their luscious fruit. The oranges of Jaffa are famous throughout the East. This is their season; the pickers are at work; the boxes are being filled; camels are being loaded; the caravans draw through the dusty lanes toward the city and there, along the odorous quays, transfer their load to lighters which strong-armed boatmen row to the waiting steamers beyond the ledges.

Jaffa is a compact little city. On both sides stretch beaches of whitest sand, and the long line of breakers rolls in monotonously under the lash of westerly breezes. From the water's edge the houses climb steeply to the top of the rocky knoll. There on the pinnacle, perched on the roof of a house, is a lighthouse which guides the mariner in from the great deep. The house where this beacon stands is the house where Simon the tanner dwelt (8:32), "whose house was by the seaside." We may climb the stone stairs that lead to the roof and there enjoy precisely the view which Saint Peter once had, though we shall not fall asleep as he did.

Returning the next day by train to Lod, we change cars for the Jerusalem line, and soon are whirled away, first toward the south, then more easterly, until we pass close under the bastion of old Gezer. We can pick it out on the left because the summit is crowned with the sheik's house of stone and a near-by weli, or whitewashed saint's tomb, with its little dome. We now strike the road made famous by the pilgrimage of the Ark of Jehovah, when the lords of the Philistines sent it back to its native land. Our train stops at Bethshemesh, where the Ark also stopped, and where the Israelites left their threshing to receive the sacred gift from their conquerors.

We are now fairly within the hills. The train begins to wind and to climb; the engine labors hard. We twist and turn up the rocky gorge which is the Valley of Sorek. We think we recognize Delilah among the

bright-scarfed maidens who pause with their water jars on their heads to watch our train go by. Beyond here on the left, on the top of the cliff, we catch sight of the white tomb under which Samson is said to be buried. The place is called Zorah.

A mile or so farther on the guide points out a cave high up on the hillside in which, the modern tradition says, Samson lost his locks at the hands of Delilah. The hills are gaunt and bare; the sides are solid rock arranged, for the most part, in terraces that seem to climb to the sky. Their sides are crisscrossed with the tiny tracks of sheep and goats. Frequently a flock comes to view grazing on some lofty slope, and the shepherd, with his fluttering garments and his big-headed club, is silhouetted sharply against the sky. We pass Bittir, where A.D. 133 the Jews made their final heroic stand against Hadrian, till the blood of their slaughter reddened the streams to the sea.

Now the hills have disappeared; they are all beneath us. We enter the Plain of Rephaim, where there are olive trees instead of the mulberries that whispered advice to David in the day of battle. Our train comes to rest at the Jerusalem station. There is no city in sight; only a howling mob of cab drivers, loafers, and hotel runners ready to seize upon us and our baggage at the first opportunity.

As we enter our carriage and are whirled around a little knob of the hill to the east of the station, a wonderful panorama bursts upon us: Jerusalem first of all, to the north, beyond the Valley of Jehoshaphat, "builded as a city that is compact together," looking more wrinkled and aged behind its ancient walls than we had ever imagined; then to the east the twisted landscape that sinks ever down and down, until it leaps out of sight at the cliffs that overhang the Dead Sea. Beyond this gulf is the straight, sharp sky line of Moab.

Around the Walls of Jerusalem

We must obey the injunction of the Psalmist when he tells us to "walk about Zion, and go round about her, tell the towers thereof, mark well her bulwarks, and consider her palaces"; so we shall devote the rest of the day to this pleasant task. For the purposes of this journey, we begin at the Jaffa Gate, the only entrance to the city on the west. Here we note first of all the rugged old tower known as the citadel or Tower of David (2:95; 6:268), built, possibly, on the foundations that Solomon laid, and bearing on its composite sides the marks of many a siege and many a reconstruction. Following the wall to the northwest angle, we then turn sharply to the east, and can follow with our eye practically the whole length of this battlemented north wall (3:262), which follows the ancient lines laid down by Herod Agrippa in the first century. The chief portal in this wall is the Damascus Gate (2:89), so named because the road from Damascus here leaves for the north. It is a picturesque old arch, whether seen from within or without (2:89; 7:301).

It may be well, at this point, to mount the stairs that lead to the top of the battlement, and look across the roadway to Jeremiah's Grotto (4:42). This rocky hill has been used for a quarry, and the huge caverns

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TOMB OF THE VIRGIN

now visible in its side give to the whole knoll a suggestion of a skull. Some have even identified this as the Place of a Skull, where Christ was crucified, and they point out one of the numerous tombs in this vicinity as being possibly the very tomb in which he was buried (7:158).

Continuing our journey along this northern wall, we soon reach the northeast angle (2:234; 5:241). From this point the easterly wall runs in a practically straight line due south (2:133). We can walk along its entire length, taking care not to tread upon the countless graves of Mohammedans who have been buried here in the rubbish of centuries, which lies hard against the wall like a natural hill. A third of the way down, we come to Saint Stephen's Gate, the only opening toward the east (8:21). Standing on the edge of the hill at this point, we can look down the Valley of the Kidron, and pick out a number of interesting and important sites. First of all, near the bottom of the valley where the road crosses to ascend Olivet, is the Tomb of the Virgin, an ancient structure now almost wholly underground. According to tradition, the Virgin Mary was interred here by the apostles. A few yards farther on rise the

property walls that bound the Garden of Gethsemane. Over the tops we can see the branches of the ancient olives rustling in the breeze, and the tall, dark spikes of the funereal cypresses. Higher up the slope gleam the golden, bulbous domes of the Russian Church of Mary Magdalene (2:129). Our eye runs up a steep pathway to the left, to the very summit of Olivet, where the bell tower of the Russian Monastery pierces the sky; or it may follow the carriage road that runs more southerly around the shoulder of Olivet, till it disappears in the direction of Bethany.

We now move along the base of the east wall toward the south, and, about midway, pass the Golden Gate, a piece of fine masonry of the fifth century, whose double entrance has been walled up by the Turks. At last we reach the southeast corner. The stones here are massive. They are the original Herodian stones (2:95), which Titus left in order to impress succeeding generations with the strength of the city he had captured. The Kidron Valley now lies two hundred feet below it. On the opposite slope we see the curious rock-cut Tomb of Absalom (2:139) with its conical cap, and the so-called Tomb of Jeremiah (2:210), with the countless white stones lying over against the hillside and marking the graves of generations of Jews.

As we turn the corner of the wall and look south, our eye runs along the ridge which once bore the ancient City of David. This is the Hill Ophel, lying now wholly outside the city of Jerusalem, but once enclosed by its wall, and forming an almost impregnable citadel. Halfway down its length it curves a little, the axis running south rather than southwest. At the angle deep in the floor of the valley, one finds the entrance to the Virgin's Spring, ancient Gihon (2:213). Near the end of this long finger which was Ophel, on its western side, is the Pool of Siloam (2:260), built in the days of Hezekiah. The tunnel that supplies it twists its way through the hill like a huge serpent, from Gihon on the east to the reservoir on the west.

Where this long finger ceases, the valleys still continue to drop toward the south. The scanty water supply from the Virgin's Spring enables the peasants to irrigate their gardens of artichokes and onions and lettuce. The rubbish beneath the gardens is still scores of feet deep, and represents the wastage of the ancient city, back to the very beginning of its history. Once at least, in the course of history, these rubbish heaps were adorned with fountains and gardens; for here, at the junction of the eastern Valley of the Kidron and the western Valley of Jehoshaphat, which almost enring the city, Solomon established his pleasant seat, and called it the King's Dale (2:152, 262). Above the dale to the eastward still towers rocky Olivet, bearing on its sides the little village of Siloam.

Having surveyed these outskirts from our point of vantage at the southeast corner, we now turn to the west and follow the course of the southern wall. It first sinks slowly in the depression where once was

THE "UPPER ROOM"
OVER THE TOMB OF DAVID, JERUSALEM

the Tyropœon Valley, then zigzags up the hill of Zion. When once on the summit, we pass the chief southern gateway, called Zion Gate. The road that emerges here runs a few hundred yards southward to the brow of Zion, and there stops near the Tomb of David (2:154), so called. One may look through a grating in the first story of the wall, and see the

cenotaph placed there by the modern Arabs in honor of their great kinsman. The building itself is in part, at least, Crusaders' work of the twelfth century. We climb to the second story, and there learn that the Crusaders considered this the House of the Last Supper, which also was the place of meeting of the early disciples, and the scene of the Pentecostal flames. There is considerable reason to believe that this identification is correct, and that we are now standing on the site of the mother church of Christendom.

Reaching now the southwest corner of the wall, we can see to good advantage the slope of the hill built by the soldiers of Titus in order that they might roll their battering rams up against the walls of the city. The wall here runs straight toward the north until it encounters the jagged bastion and glacis of the citadel. Proceeding to this point, we have completed the circuit of the walls, and may now enter in to search out the historic and sacred sights of this thrice holy city.

In general, the city may be regarded as a square crossed by two lines that meet at right angles at its center. The city, therefore, has four quarters. The southwest quarter, on Zion hill, today the Jewish and the Armenian quarter, is the old aristocratic section, where in the time of Jesus lived Herod the Great, the high priest and members of the Sanhedrin, and later Pontius Pilate and the Roman procurators. The northwest quarter was partly outside the city in the time of Christ. It is now occupied by Christians. Here are the Church of the Holy Sepulcher and the patriarchates of the Roman and the Greek Churches. The northeast quarter of the city is the Mohammedan section. Here is the Hill Bezetta, from the summit of which, where the city wall crosses, one can obtain perhaps the best view of the city within the walls. The southeast quarter is the only open area in the whole town. It is the sacred Haram-es-Sherîf, the "Noble Sanctuary," which has been reserved as a place of prayer since the days of Solomon.

Interesting Places in Jerusalem

The chief street of the city, which follows the east and west dividing line from the Jaffa Gate to the center, is called David Street. It is partly stairs, consequently wheeled vehicles find no thoroughfare. Bazaars line both sides of the narrow alley. As you descend, you may be sure that the houses which rise abruptly on the right lie on top of the ancient wall built by Solomon, the northern wall of his enlarged City of David. If you should step into one of the little shops on the left-hand side of the street and look through the back windows, you would find the big Pool of Hezekiah (2:245; 3:299), whose presence in the city would otherwise be unsuspected.

Near where this pool ends on the east, David Street is intersected at right angles by Christian Street (3:238). The latter runs north and south on the top of a dike, which is the retaining wall of Hezekiah's Pool. It is

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DAVID STREET, JERUSALEM

the chief thoroughfare of the Christian quarter and leads to the shops, where one may obtain rosaries, candles, incense, and all the paraphernalia of Eastern Christian worship.

Christian Street leads, also, to the Church of the Holy Sepulcher. We turn aside to see its interesting portal, built by the French Crusaders when they restored and enlarged the ancient structures erected by Constantine. One of these doorways has been blocked up in order that

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ENTRANCE TO THE CHURCH OF THE HOLY SEPULCHER

the church may be more easily defended; for many a war has been waged for the possession of this most sacred spot in Christendom, and many a bloody fight has surged around these portals.

We join the throng of pilgrims that streams in beneath the arch, and make our way around through the dimly lighted structure. On our right as we enter is Calvary, the ancient hill having been cut down precipitously so that it is now a mere cube of rock surmounted by a shrine, and the whole easily enclosed within the walls of this great structure. In front of us in the pavement is the Stone of Anointing, where the body of Jesus was prepared for burial after it was taken down from the cross. Pilgrim after pilgrim comes and kneels at this stone, bending to kiss it, beneath the Latin, Greek, Armenian, and Coptic lamps which hang above it by silver chains.

Turning a little to the left, we advance to the rotunda, and there, under the great dome which is one of the conspicuous landmarks of the city from without, we see the ruddy marble house which protects and screens from view the reputed Holy Sepulcher. The rocky hill in which this tomb was originally has been wholly cut away, so that only the rock of the tomb remains, and that has been covered from sight by marble. Over it burn the silver lamps. Their fires never die. Into its presence come the throngs of pilgrims, as they have come for centuries; come for the

VIA DOLOROSA, JERUSALEM

The name of this street, "The Way of Grief," was given to it because over its pavement Jesus is said to have dragged his cross on the way to Calvary. Processions of pilgrims perform this journey every Friday, stopping to say a prayer at each of the Stations of the Cross.

most part on their knees, and receive its blessing as they touch the sacred slab with their lips. To the east of this House of the Sepulcher lies the nave of the great church, occupying the site of Constantine's fourth-century Basilica of the Resurrection; and beyond that again are the chapels which celebrate various episodes in the great drama of the Passion; chief of all is the chapel of the Empress Helena, and the subterranean crypt where her workers found the true cross in the year 326, or thereabouts.

As we leave the church by the portal through which we entered, we find ourselves in an irregular square where once stood Charlemagne's hospital, the very one which, during the Crusades, gave the name Hospitalers to the Knights of Saint John. This open space is bounded on the east by the German Protestant Church, the tall, white dome of which can easily be picked out in any view of the city.

We now enter a street parallel to Christian Street, and discover that we are treading an ancient highway laid down by the Emperor Hadrian, who rebuilt Jerusalem A.D. 135. This street was flanked by columns, the pedestals of which may now be sought out among the dingy shops along the way. This street leads straight to the Damascus Gate. Following a few yards to the north, we now make a right-angled turn under an archway and find ourselves upon the Via Dolorosa.

Along this road are the famous Stations of the Cross, sculptured representations of which are to be found in almost every Catholic Church in Christendom. We may meet here a company of pious folk who, led by a priest, are making the journey on their knees, and reciting at each station their paternosters. We may follow down this road until we reach the site of old Antonia. Here on our right is still a barracks for soldiers, and on our left an orphanage belonging to the Little Sisters of Zion.

Across the street at this point leaps an arch, the so-called Arch of Ecce Homo. Within the convent we may trace its continuation, and may listen to the story of the sweet-faced nun as she tells us how Pilate's judgment hall once stood here, and shows us, in the crypt below, the very pavement on which the soldiers of the Prætorium once threw dice in hours of leisure. We enter this building, however, in order that we may climb to the roof and there get the best of all views of the Temple Area (7:181). From this vantage point we look over the top of the barracks, past the minaret which the Turks built, and see the great open space lying clear in the sun and swept by the breezes (7:111). In the center is the beautiful mosque called the Dome of the Rock (7:132), built over the very summit of Mount Moriah. On the summit once stood the brazen altar of Solomon's Temple, and just at the west of the summit must have stood the sacred building that contained the Holy of Holies.

We may enter the Temple Area by a gateway near Saint Stephen's Gate. Mounting the broad central stairs, we enter the beautiful mosque, and feel our spirits subdued by the rich light that streams from the colored windows and glances upon the gilded iron, the veined marble, the beams encrusted with arabesque, the prayer rugs on the floor, the columns of porphyry and verd antique—the spoils of many an ancient building brought here by the engineers of Abd-el-Melik to make the most impressive shrine in the Levant. Looking through the grill, we may see the tawny rock itself (2:121), and above it the soaring dome with its intricate decoration in gold and red and green, while we hear from the lips of the old sheik, who acts as our guide, the story of how Mohammed once worshiped in the cave under the rock, and how the rock tried to follow him when he rose to heaven on the back of his steed Borak.

Most other traces of the ancient glories of the city have vanished under the ruthless heel of time, for they lie buried under the rubbish heaps that have accumulated during the centuries. Some day the excavators will bring these venerable relics to light, and we shall then know more than our ancestors did about the topography of this shrine of the world.

From Jerusalem to Bethlehem and Hebron

Jerusalem is a good starting point for excursions in many directions. We shall order our automobiles bright and early for a trip southward. Starting from the Jaffa Gate, we shall soon be whirled across the Plain

of Rephaim, and in six miles find ourselves at the entrance to the little town of Bethlehem. Here the road forks, the right-hand branch going on to Hebron. Near the forks, under its tree, stands the so-called Tomb of

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INTERIOR OF THE CHURCH OF THE NATIVITY

Rachel (1:86). In the triangle between the forks one may see sections of the old Roman aqueduct which Pilate built, when he enlarged the water supply of Jerusalem.

Taking the left-hand road, a few minutes bring us to the houses of the city of Bethlehem (6:61; 7:4, 204). We shall stop long enough to look into the cistern that now does duty as David's Well (2:54), the waters of which his three mighty men secured for him at peril of their lives. The street is so narrow that our motor car can hardly make its way (2:44). Perhaps it is better to dismount and thread the narrow streets on foot and meet the troops of children and the rather handsome, well-dressed women (6:335), who seem to constitute most of the population. We enter the old market place, to which the caravans still come, and, making our way among the kneeling camels (6:270), we shall find the tiny entrance to Constantine's old basilica, known as the Church of the Nativity.

First, however, it may be well to ascend to the roof of the Church of the Nativity, and look down upon the market place (2:24), busy with

CHURCH OF THE NATIVITY, SHOWING ENTRANCE TO THE GROTTO
From a photograph, American Colony, Jerusalem

©Brown Bros.

THE GROTTO, CHURCH OF THE NATIVITY

the moving throngs of citizens, and cast our eye about the country, noting the position of the Field of Boaz to the northeast (3:160), and the tiny villages, like that one traditionally called the Village of the Shepherds (9:77). Descending now, we stoop and enter the tiny door, and, after passing through the dim narthex, or outer hall, find ourselves in the nave of the basilica. We are struck by the splendid rows of columns, each one a monolith carved from native marble of cream color with veinings of brown and red. Until after the Great War an ugly whitewashed wall obstructed our vision toward the east, but now the wall has been removed, so that one can look across the transept to the iconostasis, or screen, that holds the sacred pictures near the altar.

We advance toward the transept, and there discover that we must go down to the lower level of the choir and then down a staircase and through a door, in order that we may enter the sacred cave, which is immediately beneath the high altar. Here we find two objects of interest. On the eastern side of the cave is an altar of marble, beneath which hang a number of silver lamps which are constantly kept burning, while set into the floor is a silver star inscribed, "Here the Word was made Flesh." This marks the spot where Jesus is said to have been born. But there is little to be seen here in this richly decorated chapel to suggest the humble scene of the

Nativity. On the opposite side of the cave is the place where the manger is said to have stood. The stone constituting this manger was many years ago removed and taken to Rome. Since the tradition that Jesus was born in a cave in Bethlehem dates from the time of Justin Martyr (died A.D. 164), and since the church above it was built by Emperor Constantine in the fourth century, we have a very impressive testimony to the antiquity and the credibility of the traditions here enshrined.

Since there is nothing further of interest in Bethlehem except, perhaps, the rosary industry and the mother-of-pearl carving, we shall return to our automobiles and continue southward; or better, perhaps, if we are good walkers, let us leave the town on its south side and pursue the intricate course of the old aqueduct, which follows the contours of the twisted hills. This aqueduct may have been built originally by Solomon himself, for it leads us by an easy gradient along the slopes of the Valley of Artas, where David is said to have written the Twenty-third Psalm, until it brings us to the Pools of Solomon (2:169), near the main highway to Hebron. These pools have been repaired since the War, and now furnish part of the water supply for Jerusalem.

Entering our autos here, we wind over the summits of the great rounded hills, keeping near the watershed all the while, until, in the distance, we catch sight of little Tekoa (4:6), where Amos meditated on the sins of his people and caught the vision of the justice and the mercy of Almighty God. Tekoa is still a region of shepherds and of Bedouins, whose black tents one may always see scattered among the valleys (1:208).

We pass Bethzur, where the Maccabees fought a terrific battle with the Syrians, and where Eleazar lost his life in his daring feat of killing the royal elephant. At last, after twenty miles or more from Jerusalem, we come in sight of the Vale of Eschol, marked by the tower of the Russian monastery. A little detour among the vineyards brings us to this famous spot, where Abraham's oak still stands (1:344), flourishing above its slant and shattered trunk a little canopy of green. The ancient limbs are propped up with railroad iron, and the whole is enclosed with an iron railing.

The town of Hebron (1:8) lies a mile farther south. We leave our automobiles near the old pool by the market place (2:93), whither caravans have come since the beginning of civilization, and we recall the story of David and the murderers of Ishbosheth. The streets of Hebron are like tunnels (1:9); for many a rod they are vaulted over, and are so dark that it is difficult to see whether the bazaar man has given you back the right change—he probably has not. Nevertheless, the brilliancy of his wares gives a glow of color to the dusk, and we press on, up and down stairs, until we reach the old mosque (1:35) over the Tomb of the Patriarchs.

The huge stones of its lower courses speak eloquently of antiquity—probably they were laid in their present position by the builders of Herod

the Great. We are stopped at the door of the mosque by the sheik, who tells us, with some animation, that infidels are not allowed any farther. We therefore must depend upon a fortunate photographer to show us how the mosque looks within (1:37). Before we turn away from the entrance, however, we must not forget to look into the spiritual post office, where the young sons and daughters of Abraham deposit letters for their ancestor. This is a weather crack in the walls, which has immediate connection, they say, with Abraham's bosom. The writer of this article robbed the mails on one occasion, and got a letter addressed to Abraham, praying for health, wealth, and happiness, and signed by three ardent youngsters of the Hebrew persuasion. As we leave the town we pass by a great open space where is located the most famous industry in Hebron—the manufacture of goatskin water bottles. Here they lie on the bare rock, row upon row, drying in the sun (6:195).

Our automobiles, together with the new military road, will enable us to continue southward, so that in an hour we can cover more territory than Abraham could have compassed in two days. We are in Abraham's country, where his flocks and herds grazed on the scanty herbage of the hills as they rolled down to the South Country (1:267). In this southern Wilderness of Carmel (3:87) David had his troubles and his triumphs, for here he quarreled with Nabal, and married his widow. Finally, at the foot of precipitous hills we come upon Beersheba (1:30), the town of "Seven Wells." Its memories are both old and new; they extend from Abraham to Allenby—from the days when the water was lifted laboriously by ropes in the hands of shepherds, to the day when the gasoline engine pumped a constant stream for the thirsty British cavalry.

We shall return to Jerusalem the same day, but let us break our journey back by stopping at the old monastery at Hebron. Here let us climb the tower for its superb view—on the east, the gulf where the Dead Sea lies hidden, and where the iron walls of Moab rise against the sky; on the west, the purple plain, with its scattered villages and drifting cloud shadows, distantly bounded by the yellow streak of sand dunes, against which beat the sapphire seas.

From Jerusalem to the Dead Sea and Jericho

We shall now take another excursion—this time to the Dead Sea region. We start by donkey, and after three hours of trotting down the Valley of the Kidron we come to that marvelous canyon high up against the walls of which hangs the Monastery of Mar Saba. The monastery has fallen from its high estate, for now it is a penitentiary for bad monks; but formerly it was a holy place for thousands of pilgrims, and for tens of thousands of anchorites. Here in the days of its splendor sang Stephen the Sabaite, whose Greek hymn inspired Neale to write, "Art thou weary, art thou languid?" Here Saint John of Damascus fulminated

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THE MONASTERY OF MAR SABA, KIDRON VALLEY

against the heresies of his age, and wrote the Easter hymn, "The day of resurrection! Earth, tell it out abroad." Here too they show the cell of Andrew of Crete, whose hymn, "Christian, dost thou see them," made dramatic by Neale's translation and Dykes' music, is sung throughout Christendom.

Leaving the monastery, we drop with the valley, down past the old beach marks on the mountains that overhang the Dead Sea—relics of former geologic ages—and at last, having reached the shore, we find the tiny spring of Engedi. The shore is here desolate in the extreme (2:215). The mountain above us is barren and forbidding (2:64), and the narrow trail down which we have come looks even more dangerous in retrospect (2:60). The caves here are famous, even in a land of caves. That of Engedi is a veritable labyrinth in which one could easily lose oneself.

If we have the temerity to go farther south on this dreary shore, we shall reach the rock-salt cliff near Masada. Among the pinnacles and other fantastic forms into which the weather of the ages has carved the

salt, we shall discover "Lot's Wife" (1:23), and therefore may well believe that we are in the vicinity of ancient Sodom, in whose destruction the family of Lot was involved.

It is now time to send our donkeys back, and take the autos which our dragoman has thoughtfully sent to await us at this point. Passing northward now along the western shore of the Dead Sea, we reach at last the place where the muddy Jordan flows in and deposits its burden of silt. We must follow this unlovely stream upward for some five miles if we would reach the Place of the Baptist (7:38). If we desire, we may hire the tub of a boat, which an enterprising Greek keeps at this place for the purpose, and cross over to Moab, the muddy cliffs of which bound the river on the east (2:342; 3:39; 5:90).

Returning, we enter our autos, and half a mile farther on come to the bridge (2:310) which the caravans of East Jordan pass over with their charcoal and their grain to hit the Jerusalem trail. All these caravans, if they prefer, may ford near the ancient place where the children of Israel crossed (1:241).

We shall follow this trail now across the broad valley some five or six miles, to the modern town of Jericho. On the way we pass Gilgal (1:245), where the Israelites first encamped in the Holy Land. Soon our trail takes us to the edge of a shallow wady, in which rolls the swift stream erroneously identified with the Brook Cherith. We must ford it, for there is no bridge. We therefore descend into the Valley of Achor (1:255), and think the while of that covetous Israelite who pitched his tent in Achor and hid beneath it his stolen treasures of Jericho. Achor is now the favorite haunt of Bedouins, when they drive their flocks down into the valley in the beginning of the heat.

Modern Jericho (1:246) has nothing to attract, and everything to repel, the traveler. We therefore make haste to escape from its dust, its flies, and its dirty children, and spin along between the hedges of prickly pear and the orange groves to the ruins of ancient Jericho (1:250), a mile and a half to the northwest. We dismount long enough to examine two ancient house walls and the walls of the city itself, which the excavator's spade has laid bare, and to take a drink of the brackish fountain (3:101), still bearing the name of the Prophet Elisha, who once healed its waters.

It would be well to leave our autos here by the spring, while we climb the mountain that overhangs this site. This is Mount Quarantana. As we begin to climb, we look northward and get the lengthwise view of the hills that come crowding down precipitously to the valley (1:239). Then we turn eastward, and look across the fourteen miles of plain to the level sky line of Moab and Gilead (2:342). Addressing ourselves now to the climb, we see above us, clinging to the cliff, the Monastery of Saint George, also called the Monastery of Elijah (3:88). Far below it, in its narrow chasm, brawls the Brook Cherith (3:74), so called, which has

utilized its infinite leisure by carving out this canyon in the soft limestone. If we should ascend the path to the monastery, we should find that behind its front of buildings is a great series of caves, in one of which, according to the Eastern tradition, Jesus fasted forty days and forty nights.

MONASTERY OF SAINT GEORGE

This monastery, built against the precipitous side of Mount Quarantana, overhangs the Wady Kelt and the traditional Brook Cherith. The building, which is very ancient, belongs to the Greek Orthodox Church.

By passing through the buildings and keeping on to the summit of the mountain, we should find a superb view—the plain at our feet, dotted with its tufts of trees, and in its shallow wadys hundreds of black tents belonging to the Bedouins; we should see to the south a section of the Dead Sea, blue as a robin's egg, which loses itself in the hazy distance; and bounding the panorama on the east, the lofty and level sky line of the eastern table-land.

Returning to our autos, we now find our way back to the bridge that crosses the Brook Cherith near Jericho; then whirl past the ruins of Herod's palace, his gardens, and his huge swimming pool, the lines of which may still easily be made out, and laboriously begin the long climb toward the western summit. We pause half way up the first hill and look back upon the valley (3:98), to get its details clearly in mind for the last time. From now on the road ascends tortuously until, about half way along, we come upon the Inn of the Good Samaritan (7:358). Mine host replenishes our gas tank, while we recall the wonderful parable associated with this spot. Then we coast down the last little sag in the hills (7:357), and climb again to the Apostles' Spring (8:38), the first place to get a drink of water since we left Jerusalem many hours before. We have to push our way in among

the gathered flocks in order to get our drink—and then wish we had refrained until reaching Jerusalem! The last stiff climb brings us to Bethany, of tender memories (7:114). Here we dismount long enough to see the tomb

CRUSADERS' CHURCH AT KIRIATH-JEARIM

of Lazarus, sunk deep into the mountain, and the so-called house of Mary and Martha (7:220), the carved stones of which once adorned the medieval monastery of Queen Millicent. Our road now winds around the contours of the Mount of Olives, and brings us at last to that superb view of Jerusalem not far from the point where Jesus saw the city at the time of his triumphal entry and wept over it. This completes the circuit of our second excursion.

From Jerusalem to Samuel's Country

The third trip from the Holy City will take us northwesterly via the Jaffa road and will require only an afternoon. On this trip we shall stop for a while at Kiriath-jearim (2:96), now called Abu-Ghôsh, where can be seen the remains of the Crusaders' Church. On the other side of our

road we can look down upon the famous Valley of Aijalon (1:327) and across to the lofty hill of Neby Samwil (1:335)—ancient Mizpah, renamed by the Arabs in memory of the Prophet Samuel, who here presided

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THE ROAD TO EMMAUS

at the election of King Saul. Farther on down the valley we can see Emmaus (3:309) and the narrow road that winds to it along the stony terraces of the hills. If we continue still farther, we shall look down at last upon the Plain of Sharon, across which we came on our first day's train ride, and can see old Lydda, the railway junction, and even Jaffa on its hillock by the sea.

From Jerusalem to Nazareth

We now hear the northland calling us, so the next day we leave Jerusalem for good. By auto, we pass along the white road that issues from the Damascus Gate and winds its way up Mount Scopus. Near the summit of this northernmost spur of the Mount of Olives we pause to look back at the Holy City (2:234), and realize the truth of the Psalmist's description, "Jerusalem is builded as a city that is compact together." This is the famous viewpoint from which Titus looked down upon the city he was destined to capture, and from which the Crusaders saw the goal of their desire. Our road now takes us past Nob (2:49), where Saul

slew the priests who had befriended David, and past Gibeah (2:12), now called Tell-el-Fûl, or the Hill of Beans. We certainly should dismount here and let our feet tread upon the stones which the Philistines assembled to build their fortress,—the very fortress that Jonathan captured in his first famous exploit.

A little distance to the northwest we can see Jeremiah's old home, Anathoth (4:38), a little village on the edge of the wilderness, and if we should make a detour of an hour or so by donkey, we should reach the Valley of Michmash (2:17), now a favorite picnic ground for the inhabitants of Jerusalem. Here in this rocky gorge are the two headlands associated with that other famous exploit of Jonathan, in which he and his armor-bearer put the Philistine garrison to flight.

Our road twines in and out among the summits of this lofty watershed. It leaves on its left the Christian village Ramallah, where is a flourishing mission school of the Society of Friends, and on its right, ancient Beeroth where, tradition says, Joseph and Mary first discovered that their son Jesus was not in the returning caravan. Beyond Beeroth, Bethel (1:66) rises on its rocky, terraced hill to the right, the only conspicuous object being the square tower, like a castle keep, which is the sheik's house. Ai, also, must have lain somewhere to the right, perhaps on the summit of the neighboring lofty hill.

The next site of importance is Shiloh (2:98), to reach which we must make a detour of an hour or so to the eastward. Here the ruins of the old village and the platform, where doubtless stood the Tabernacle, may still be traced. The road now reaches the summit of what might be called the most northern of the hills of Ephraim, from the crest of which, as from the Delectable Mountains, one catches on a clear spring morning the entrancing view of Mount Hermon, nearly a hundred miles away, its white pyramid dazzling against the blue sky.

We now descend sharply to the Plain of Mukhnah. To the eastward we catch sight of Timnath-heres, Joshua's home town so called, where is still his traditional tomb (1:273), and reach the assured site of Jacob's Well (7:185). We may enter the little enclosure, and see the rising walls of a church which the Greek monks are building on the lines of an old Crusaders' structure, which once stood here. We may sit on the well-curb, over which was located the high altar of this shrine, and look out southwest to the very summit of Mount Gerizim (6:338), on which the Samaritans once had their temple, and where they still sacrifice the Passover. Sychar, where lived the woman of Samaria, is due north of us on one of the buttressing slopes of Mount Ebal, between which and us one may see the white dome of Joseph's Tomb (1:133), in the midst of tufted trees.

Our way now turns sharply to the west, and passes through the jaws of the defile between the mountains, at the place where, it is said, Joshua assembled all Israel and rehearsed before them the "blessings

and the cursings of the Law." Old Shechem lay here, though its modern representative, Nablus (1:270; 2:325), lies a mile or so farther to the west. We would gladly avoid this filthy and fanatical town if we could, but our way lies through its crooked streets and beneath its darksome vaulted streets. We must pause long enough, however, to pay our respects to the high priest of the Samaritans (6:322), who, with his slowly diminishing flock, still clings to the ancient ritual of his fathers and worships the Pentateuch preserved so carefully in the tiny synagogue.

As our motor speeds to the west, down the valley toward the Maritime Plain, it soon reaches a right-angled turn. Taking the northern road, we find ourselves shortly in the presence of the Hill of Samaria (2:339). This noble site is worth a detailed visit, and therefore we spend a couple of hours rambling among the ruins (3:96). We first climb to the western gateway (2:347), pass through Herod's colonnaded street (2:369; 3:94), ascend through the olive groves to the summit of the hill, and there discover the ruins of the palaces of Omri and Ahab, above which Herod built his superb temple to the divine Augustus (2:328). Toward the eastern end of the hill we discover Herod's basilica (2:345), rising out of the threshing-floor; and lastly, the village of Sebastieh, which clusters around the Crusaders' Church built in memory of John the Baptist, who is said to be buried here—in spite of testimony that he is also buried, in part at least, in Damascus and Genoa.

Our pathway now lies due north. It passes a lofty saddle in the hills, from which we gain another of those superb views for which Palestine is famous—backward toward Samaria and the mountains, forward toward the plains of Dothan and Esdraelon (2:281; 3:90), and the hills of Galilee. Descending to the plain, we cross the ancient trail that led from Babylon to Egypt. Turn aside for a moment to drink from Joseph's Well (1:90), at which his brothers ate their lunch on the fatal day when they bargained Joseph away; climb also the little mount of Tell Dothan to fix in mind the ring of hills which the Prophet Elisha once saw, on the day when the horses and chariots from heaven rescued him from the chariots of Syria.

Now for a few miles we parallel the railroad, which has never been far off since we left Nablus, and together we descend to Jenîn (2:331), which lies in the southern angle of the vast Plain of Esdraelon. This famous battleground now unrolls before us. Mount Gilboa bounds it in part on the east (2:84) and constitutes, as a matter of fact, the barb of a giant fish-hook the shank of which is Mount Carmel and its continuing hill, as one can easily see by looking at a good contour map. On the very point of this hook is the little village of Jezreel. Here we get out and walk up the slope, from which one gets another fine, panoramic view—the plain and Mount Carmel to the west, the hills of Galilee to the north, and the Valley of Jezreel (1:299), drawing eastward past one's very feet, past Gilboa and Bethshan to the Jordan. Down this valley one may descry the Spring of

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MOUNT GERIZIM, LOOKING FROM SYCHAR

Herod, called by the Arabs Ain Jâlûd, or Gideon's Spring (1:301). Due north across this valley rises Little Hermon, or the Hill Moreh, with Shunem (2:161; 6:85) half hidden among its cactus hedges on the lower slope.

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MOUNT CARMEL

Due west from Jezreel, fifteen miles away, one can make out with a glass the Mount of Megiddo, where the path from Sharon enters the plain. Past Megiddo the River Kishon (1:289) flows sluggishly to the west; it passes through the narrow defile where the hills of Galilee almost touch Mount Carmel, past little Harosheth of the Gentiles (1:291), where Sisera assembled his nine hundred chariots of iron, and empties into the Bay of Acre near the modern city of Haifa (3:330, 332). Mount Carmel here also comes to an abrupt end, and leaps boldly into the sea.

From our watchtower on Jezreel, we descend again, cross Esdraelon by the newly-built carriage road,—which, however, follows an ancient trail—strike the railroad junction at Afûleh, where the Turks once shattered Napoleon's dream of an Indian Empire, and where Allenby's bombing planes shattered the telegraphic nerve center of an entire Turkish army.

As we approach the steep hills of Nazareth, we cast our eye eastward and see on the Hill of Moreh the little village of Nain, where once Christ raised a widow's son from the dead; beyond it on the same slope is the dusky village of Endor (2:80), where Saul learned of his doom from a necromancer. In this direction, also, lies the northeastern angle of the triangular Plain of Esdraelon, for here it encounters the symmetrical dome of Mount Tabor (1:285),—from this distance smooth as an inverted bowl, but from near at hand seen to be rough with a stubble of oak tress—a splendid watchtower, indeed, for Deborah and Barak on the day when "the

stars in their courses fought against Sisera." On the summit we can descry the walls of a new church, which will worthily enshrine the tradition—though an erroneous one—that Tabor was the Mount of Transfiguration.

THE CHAPEL ON THE SITE
OF JOSEPH'S CARPENTER SHOP, NAZARETH

We now zigzag steeply up to the crest of Nazareth hill, and descend into the little hollow where the town lies (7:25). We shall need half a day at least for this sacred village, and another half day to dream among the hills on which Jesus played as a boy, and from which he could easily see all the kingdoms of the world as they marched by on the caravan trails and the military highways. We shall visit, of course, the spring (7:27) where he and Mary drew water for the household; the church that was built over the workshop of Joseph; and the Church of the Annunciation (7:79); likewise the synagogue, where Jesus read from the Prophet Isaiah; and the bazaars where one may still see the carpenter at work on his ox yokes, his plows, and his rush-bottomed chairs.

From Nazareth to the Sea of Galilee

After a day at Nazareth we continue our motor trip over the hills to Capernaum, that other home of Jesus. On the way, there are only one or two places of interest: Gath-hepher, said to be the home of Jonah, and Cana (7:178), where the first miracle occurred. Since both the Greek and the Latin Churches claim to have in their keeping the true site of the miracle, and since the location of Cana at this place is erroneous anyway, we may well pass it by without a call.

Of greater significance is the rugged, broken crater of the Horns of Hattin (7:286), across the slopes of which our trail leads. The slopes, once drenched with the blood of the bravest knights of Europe, when Saladin's cavalry mowed them down, now flame with the most gorgeous wild flowers in the East. As we turn aside for a moment to climb the peak of the old crater, we have a wonderful view—backward toward Mount Tabor, northward to the hills of upper Galilee, and eastward down the Valley of the Dog River, to the point where the immortal Sea of Galilee flashes like a liquid turquoise.

The carriage road winds across the undulating plateau until it is just over Tiberias; then it descends in long windings (7:191) to the ancient town (7:72, 254), huddled within its walls of black lava. The walls are fast disappearing, for the citizens would rather use the blocks for building material than let them stand as memorials of ancient days; in a few years they will be quite gone. The wall on the water front has long since disappeared, if indeed there ever was one. A little fleet of fishing boats lies at anchor within a stone's throw of the houses that crowd down to the water's edge. Tiberias boasts one wharf only, and that is for the use of the steamboat that plies between this port and Semak, at the foot of the lake.

To make the rounds of the Sea of Galilee, we may as well charter the old steamboat, in order to be more comfortable in case a squall arises; for squalls still whirl down most unexpectedly from the hills above, and cause the modern descendants of Peter and the apostles no end of labor and anxiety. An hour's steaming, more or less, brings us to the head of the lake, to Ain Tâbighah, a powerful spring that bursts out from the hills only a hundred feet from the shore, with force and volume enough to run several mills. The existence of this spring was, no doubt, the reason for the great city of Capernaum being built in this immediate vicinity.

Whether Capernaum lay to the west or east of this spring was long a debated question, but excavations have recently proved that this most important city of the Gospel lay to the east. A few years ago the site was untouched and sprinkled with ruins (7:353). Some German Franciscans, believing that the true site of Capernaum lay here, bought the ground and erected a property wall to keep out intruders (7:65). The gate (7:417) is just opposite the landing place. We step from our boat, receive the welcome of the brother with the brown robe and the white tropical helmet,

and by him are graciously introduced to the old city which he and his confrères have now laid bare (7:189). It was a city surely enough, with an abundance of houses, the foundation walls and mosaic floors of which are

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RUINS OF CHORAZIN

now plainly to be seen. But the chief object of interest is the synagogue, with its beautifully sculptured capitals and architraves. Undoubtedly in its original form this was the synagogue built by the centurion mentioned in the Gospels, "For he loveth our nation, and he hath built us a synagogue." It was evidently enlarged at a later day.

We cannot show you the other eight cities and the more than forty villages which once made the basin of the Sea of Galilee such a thriving population. Some of the cities are marked with scant ruins, like Chorazin; others are vanished quite from the face of the earth. After stopping a day or two at Tiberias to rest beside this beautiful lake—the most delightful region in Palestine—we continue our trip by auto along the great north road. High above us little Safed (7:290) is perched, like an eagle's nest on a crag. More than ever it is a "city that cannot be hid." We now cross the Jordan by the Bridge of Jacob's Daughters, only a little to the south of Lake Huleh. Hereabouts was located the battle in which Joshua defeated the Amorites and hamstrung their horses.

We are now at the very roots of Mount Hermon (5:360), and near the sources of the River Jordan. If we choose to take the time, we may make a detour to Dan and Cæsarea-Philippi. The little city of Dan (2:357) is still awaiting the spade of the excavator, which will undoubtedly reveal

its ancient Phœnician origin and its later Hebrew conquest. The Jordan (1:11; 5:76) rushes past the mound, on its way to the quiet waters of Lake Huleh. Higher up, and to the northeast, Cæsarea-Philippi looks down

LAKE HULEH

upon us. We make our way thither and enter by the monumental gateway (7:101), sole relic of past grandeur. We linger for a moment on one of the housetops to get the air and the view (7:200). Near by is one of the sources of the Jordan, a veritable sanctuary of waters, where the river rushes full-born from a great cave in the mountain, called the Grotto of Pan (3:70). Since Pan will not come forth to greet us, we return to our former route and, passing the shoulder of old Hermon, shall look up to the majestic summit clad in dazzling snow (6:82), the earthly symbol of that great white throne in heaven which the prophet saw.

From the Sea of Galilee to Damascus

We can now look eastward over the boundless plateau of the Haurân, and southward down the long Jordan Valley. The plateau undulates gently, with here and there a little cone arising to mark the outlet of prehistoric volcanic fires. Away to the northeast we seem to see a violet lake, but as we approach the waters vanish, and we gaze instead upon the verdant oasis in which lies the city of Damascus (3:114). It is indeed a beautiful sight, and recalls to our mind the story of Mohammed, who viewed the city from some such vantage ground as this, but refused to enter, saying that he must not set foot in paradise until after death. This oasis

is made possible by the rivers Abana (2:228; 3:112) and Pharpar; the latter quite disappears in irrigation ditches as soon as it leaves the hills, but the former is still a rushing torrent.

Near at hand, Damascus is less like a paradise than when seen from the hills. Its bazaars (6:196) are thronged with people, and its houses are crowded close together in Oriental style. We can view the latter from the minaret of the great mosque (2:241), and wonder how such flimsy structures, made of poplar poles and mud, manage to survive the rains and the snows of the seasons.

We shall stay over for a day or two of sight-seeing, since there are a few places in the old town that are worth a visit for the sake of the memories they evoke. One is Saint Paul's Gate (8:61). We may pass through this little Roman gateway in company with Saint Paul; then, taking the first turn to the left, we find ourselves at the end of a narrow lane before the house of Ananias. In response to the tinkling bell, a black-eyed damsel admits us to the great court (8:59), whence we descend to the shrine on the lower level, where the Apostle of the Gentiles recovered his sight. We wish we might show you the original spot where Saint Paul made his escape from the city, but, unfortunately, there are at least two authentic sites, and both of them on a wall that is quite modern! So perhaps we had better read the interesting story in our Bible, and so avoid the dust and the heat of a fruitless search in a most unsavory spot.

From Damascus to Haifa

We shall next spend a day in crossing the Lebanon and its parallel range, the Anti-Lebanon. These are magnificent ranges (4:214; 5:34). Unfortunately, the cedars, which everyone wants to see, are quite inaccessible to the usual traveler. There is no harm, however, in looking at pictures of them (4:194; 5:149; 6:232), and in imagining ourselves to be Solomon's overseers sent hither to supervise the Phœnician lumberjacks. On a smooth automobile road we at last pass the western crest of Lebanon, and look down on a marvelous panorama of hills and sea. On a clear day the tops of the island of Cyprus are visible to the northwest. At our feet lies Beyrout, which is not a Biblical site, though located not far from the famous international boundary line, the Dog River, where great conquerors engraved their names upon the canyon walls.

On the following day, we turn southward for the last leg of our journey in the Holy Land. Our motor car whirls us swiftly along the intricate coast, following all its sinuosities: on our left always the Lebanon, its slopes smiling with olive orchards and vineyards, or clothed with the vivid green of mulberries; on our right always the flaming sea, breaking into white foam almost under our wheels. This also is a famous road, this coast route to the south. Over it have traveled the great Ramses II on his way to fight the Hittites, and Thutmose III coming up with his chariots to collect his

ROMAN BRIDGE OVER THE LEONTES RIVER NEAR TYRE

annual income tax. A couple of hours bring us to Sidon (6:236, 238), still a flourishing town, though lacking the splendor of the days when Ahab sailed hither in his royal galley to wed his evil genius, Jezebel.

An hour farther on, little Tyre (4:211) juts out into the sea. The glory of Tyre, also, has vanished: only a few giant columns lying in a field of rubbish remind us of its great past, when it defied Alexander and the Crusaders.

Still spinning south, we cross the old Roman bridge over the Leontes; pass in safety the perilous-looking Ladder of Tyre, where our road threatens to drop over the cliffs into the sea; show our passports to the British authorities as we leave Syria; and reënter Palestine to find ourselves at last in famous Acre (3:332). The city was old in Joshua's day. It was never Hebrew; in Christ's day it was Roman, and called Ptolemais. But its day of glory was a thousand years later, when Richard and Saladin fought under its walls, for the deeds of bravery then wrought by Christian and Moslem give it a sure place among the immortal cities of romance. Skirting the great parabola of the Bay of Acre (3:330), we leave our autos in the bustling modern city of Haifa, and prepare for a longer journey and a more difficult one than any we have yet taken.

East Jordan and Sinai

We might return to Egypt by the comfortable railway across Sharon and Philistia, but the lure of East Jordan is upon us, and we resolve to cross the Jordan and follow the old Haj trail southward with the pilgrims, toward Mecca if not to it. We therefore assemble our camping equipment,

VIEW OF ACRE FROM THE BAY

pile it upon a flat car, and entrain for the half-day's run eastward through Esdraelon, across Jordan below the Sea of Galilee (3:66), up the winding valley of the Yarmuk River, where the engineers were called upon to solve most difficult problems of construction, until at last our train emerges like a snake from its hole upon the vast table-land of the Haurân. Here soon is Derâa, the ancient Edrei, in the labyrinthine caves of which the Hebrews pursued and captured Og, king of Bashan. Derâa is now a junction point on the Haj railway.

Traveling on this line, we crawl southward, in general following the old caravan route that linked Damascus with the Red Sea. We are now on the farther side of Gilead. Doubtless we cross and recross the trail of Abraham and of Jacob, who came by this very road from the land of Aram to the Land of Promise. To the west of us, in the direction of the Jordan, lies Es-Salt, which is the modern descendant of Ramoth-gilead (1:223). Nearer our railway is Jerash (3:305), the stately ruins of which still enthrall the traveler, and remind him of those Indian-summer days of the Roman Empire when the Antonines flung out these cities on the edge of the desert to keep back the Bedouins. Beyond Gilead lies Moab (2:342; 3:39), monotonous enough and level enough from the train, though when seen from the Jordan, precipitous and forbidding.

At the end of the second day our train halts at Maân; our camp equipment is thrown off, and the tribesmen, whom our good dragoman has engaged well in advance, take us on a four-hour horseback ride to Petra (2:231; 6:347). We encamp here for several days in order to stamp the

PETRA FROM THE NORTH
Courtesy Professor George L. Robinson, D.D.

extraordinary features of this deserted city upon our memory, for we wonder at the stateliness of its architecture and the weird beauty of its many-colored sandstones, out of the living heart of which the noblest buildings have been carved.

We now exchange horses for camels. Across the wilderness of Edom our trail lies, a weary journey, full of dust and heat. Day after day we push on, rising to the reveille of the gorgeous desert sunrises, until at last old Sinai (5:81, 259) rears his head among the jagged crests to the south, and we pitch our tents where so many centuries ago the Israelites are said to have encamped, at the foot of the Mount of Jehovah. Perhaps they drank from the very spring (1:136) where our camels have slaked their thirst, and no doubt they wondered, as we do, at the towering precipices of this oldest of mountains (1:191), the granite and porphyry of which have never suffered a change since the day when God conjured them forth out of the primeval ocean. Of course, the old stories are here memorialized—the very path by which Moses ascended to meet Jehovah, his footsteps in the rock, the spot where he slipped at night, and the pinnacle where, amid the thunder, the Law was given to man.

The guardians of these sacred places are the monks of the Monastery of Saint Catherine (1:197), a holy place founded here in the earlier Christian centuries. We enter its garden enclosure, rest under the shade of its thousand-year-old cypresses (1:196), partake of a frugal meal in the ancient refectory, cast curious eyes upon the old manuscripts which the good brothers show us, and then say farewell in order to resume our fatiguing journey back to civilization. Down the Wady of Ferah the trail

leads, past the turquoise mines and the copper mines, worked by the kings of the earliest dynasties of Egypt; finally, to our infinite relief, it terminates at the little port of Suez.

Here we say farewell to our camel-drivers and our small army of camp servants—and the farewell has a golden sound. We board the train and in a few hours are back again in Cairo at our starting point. We have completed the circuit; we have drawn a magic line about the whole world of the ancient Hebrews, and have brought home a most marvelous gallery of pictures to hang forever on the walls of memory.

OUTLINE HISTORY OF THE

B.C.	*Progress of Civilization*	*Egypt*	*Chaldea, Babylonia, Assyria, Persia*
Before 2000	Writing on stone blocks and clay tablets (about 4700) On sheets made from papyrus (2650) Writings in Egypt on medical topics (4700) Collections of moral precepts (3700) Stone used in building of earlier pyramids (4650), temples and statues (4000) Silver made into vases in Chaldea (4200) Copper tools used (4150) Trade organizations in Egypt (4100) Canals for irrigation (3300), and for navigation (2650) Laws first codified in Babylon (about 2250) Astronomical observatory in Babylon (2247) Silkworms said to have been cultivated in China Magnet known in China (2400)	Strong, prosperous kingdom in existence (before 4700) Menes the first king known by name Bull (Apis) worship founded (4400) Pyramids of Gizeh near modern Cairo built (about 3900) Some authorities put the reign of the Hyksos (shepherd) kings in Egypt during this period; others put them much later	Strong kingdom in existence (before 4500) Cedar from Lebanon is used in building temples (4460) Chaldea for a time ruled all countries as far west as the Mediterranean Sea (4000) Sargon I extends his empire; the arts and civilization flourish Babylon becomes prominent (about 2400) Hammurabi of Babylon makes great improvements and codifies laws (2250) Nineveh built (about 2200) Ninus of Nineveh takes Babylon, forms the kingdom of Assyria, and for a time rules as far west as the Mediterranean
2000	Geometry studied in Egypt Gold first used as money Phonetic writing in China Art of sculpture in Cyprus and in Troy Bread made from wheat Liquor made from rice in China: inventor banished	The history of Egypt is very uncertain during this century	Semiramis, queen of Babylon, invades Ethiopia and India (about 2000) The Hittites invade Babylon (1937) Assyria under the rule of priest kings
1900		The history of Egypt is very uncertain during this century	The history of Babylonia is very uncertain during this century
1800	Arts, crafts, learning, and culture of the Mycenæan civilization extending over southern and eastern Greece, Crete, Sicily, western Asia Minor, and most of the isles of the Ægean	Egyptians conquer Phœnicia Hyksos kings expelled, and Amosis I of the native line becomes king	Kassites, an invading people, form a dynasty, lower the standard, and retard the development of Babylonian civilization
1700	"Observation of Bel," Babylonian records, the source of much of our knowledge of astronomy Libraries of clay tablets at Babylon	Hittites oppose Egyptian invasion of Palestine	Babylon sacked by the Hittites

WORLD IN BIBLE TIMES

B.C.	*Greece*	*Hebrews*	*Other Countries*
Before 2000	The legendary history of Greece Aryan tribes thought to have settled in Greece (about 2200)	The Hebrews as a distinct race did not exist during this period The period before the Flood Certain events recorded in the Bible as happening during this period probably belong to all races The Flood and Noah The Tower of Babel	The Chinese Empire flourished (before 2270) Old Tyre in Phœnicia was built (about 2267) The mythical history of Britain makes Meschish, the grandson of Japhet the son of Noah, the colonizer of Gaul: from thence colonizers went to the island of Britain
2000	Legendary stories only	Abraham is born in Ur of the Chaldees Abraham emigrates to Canaan Sodom is destroyed Isaac is born	Damascus in Syria is already a strong city Celts entered Europe
1900	Legendary stories only	Marriage of Isaac and Rebekah Jacob and Esau are born	
1800	Mycenæan civilization begins. (Some authorities put this 400 years later) The Pelasgians in Greece The Arcadians enter Italy	Jacob in Mesopotamia Birth of his twelve sons, the direct ancestors of the Hebrews Joseph in Egypt Jacob and his family migrate to Egypt and settle in Goshen	Albion the ruler in Britain, according to the mythical history. He was of the race of Ham, son of Noah, and his descendants ruled until 1108 B.C.
1700	The Pelasgians in control in Greece Argos, city founded by them. Ruins of its ancient walls still exist	Death of Joseph	Tang, first emperor of Shang dynasty in China Hittites establish themselves at Carchemish; control Syria and Mesopotamia; destroy Babylon and set up a king

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Egypt*	*Chaldea, Babylonia, Assyria, Persia*
1600	Egyptian art reaches its climax Chronology of Greek history (582-353) is begun These chronologies are inscribed on marble tablets and are known as the Arundelian Marbles	Period of conquest First great empire in history is organized by Thutmose III; conquers Palestine (Canaan), Phœnicia, and Syria Thebes made the capital of the empire First great woman in history—Queen Hatshepsut Empire reaches greatest splendor under Amenhotep III	Building and restoration of temples under Agum-Kakrime, Kassite ruler of Babylon
1500	The most ancient and important sacred literature of the Hindus, the Rig-Veda, is composed in India Cavalry first used in war Spinning taught to the people of Arcadia Hall of columns at Karnak is built	Semitic religion (monotheism) is introduced by Amenhotep IV Tut-ankh-amen, loses Egypt's control of Syria and Palestine. It is recovered by Seti I Seti I sends a military expedition into Arabia	Assyria begins her revolt against Babylonia Boundary agreement made between Assyria and Babylonia
1400	Correspondence in the cuneiform writing between Egypt and her vassals in Palestine, known as the Tel-el-Amarna tablets The alphabet is made known to the Mediterranean countries through the commerce of Phœnicia Egyptian art deteriorates through the influx of Asiatics The Doric and Ionic orders of architecture developed in Greece A public library is established at Thebes, Egypt	"The Pharaoh of the Oppression," Ramses II, makes treaty with the Hittites "The Pharaoh of the Exodus," Meneptah, invades Asia. He mentions Israel among conquered peoples	Freedom from Babylonian supremacy and control in western Asia claimed by Shalmaneser I of Assyria
1300	Shields and bucklers are used in warfare	Ramses III is king Decay of the empire begins	Assyria independent Tiglath-adar I captures Babylon

IN BIBLE TIMES—Continued

B.C.	*Greece*	*Hebrews*	*Other Countries*
1600	Golden Age of Mycenæ Athens founded by Cecrops Hellenes succeed the Pelasgians in control of Greece Corinth built or restored Areopagus, great council of Athens is established	Oppression of the Hebrews by the Pharaoh in Egypt	Aryans conquer the northern part of India
1500	Panathenæan games started Thebes founded by Cadmus Alphabet brought to Greece from Phœnicia by Cadmus Olympian games begun Minos is king of Crete Sparta is founded	Oppression in Egypt continues Egyptian vassal in Jerusalem asks aid against the Habiri (Hebrews)	Tyre sends out colonies Tyrians invent dye-making Hittites pay tribute to Egypt Hittite Empire is established and gains sway over the greater part of Syria, Phœnicia and Asia Minor Aryans enter the Punjab, India
1400	Eleusinian Mysteries, the most famous of the religious mysteries of the ancient world, are instituted at Eleusis Isthmian games begun Tros is king in Troy, and gives his name to the kingdom The arch is used in architecture	Oppression in Egypt reaches its height Moses is born Exodus of Israel under Moses Legislation at Sinai	Brahmanism introduced into India Hittites hold Syria against Egypt Hittites make alliance with Ramses II of Egypt Amorites establish a kingdom on the Upper Orontes. They are first subject to Egypt, then to the Hittites
1300	Ægeus obtains control of Athens Pelops enters the Peloponnesus Ægeus is drowned in the Ægean Sea, hence its name Pythian games begun Expedition of the Argonauts Latinus in Italy	Hebrews invade Palestine under Joshua Partial conquest and settlement Barak and Deborah of Israel defeat Sisera of Canaan Gideon defeats the Midianites Jephthah defeats the Amorites	First appearance of Libyan peoples who invade Crete, sack its capital, and initiate disturbances throughout the East Tyre rises to prominence as maritime center Philistines settle in maritime plain of Palestine, coming thence from Crete

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Egypt*	*Chaldea, Babylonia, Assyria, Persia*
1200	Gate of Lions built at Mycenæ Mariner's compass said to have been invented in China Umbrellas are used in China	Decay of empire and ascendancy of the priests under XXth dynasty	Tiglathpileser I, real founder of the Assyrian Empire, extends its influence from Bagdad and Babylon to the Mediterranean Sea, and receives tribute from Egypt
1100	Standard dictionary of the Chinese language is compiled Art of dye-making is known in China	High Priest Hrihor becomes first king of a new dynasty Industrial and economic decline in the country Supremacy over Ethiopia lost	Decay of Assyria; country is overrun by Arabian tribes
1000	Beginning of exact chronology by the Assyrian records Greek art destroyed by barbarians Temple of Hera built at Olympia Asbestos cloth is made by Egyptian craftsmen Loadstone is obtained from Asia by the Greeks (1000) Brilliant literary period of the Hebrews under David and Solomon The religious books of ancient Persia, the Zend-Avesta, are composed Zoroaster the leader in the religious reformation in Persia Clay figure from a living model first made in Corinth (985)	Priestly dynasty continues in control in Egypt for half of this century Shishak I from Bubastis forms a new dynasty (about 961) Jeroboam, a rebel against Solomon, flees to Egypt, returning at the death of Solomon (933) Successful expedition of Shishak against Jerusalem (927)	Assyria recovers and brilliant period of its history begins (about 930); art, architecture, sculpture, and literature flourish

IN BIBLE TIMES—Continued

B.C.	*Greece and Rome*	*Hebrews*	*Other Countries*
1200	Expedition of the Epigoni against Thebes, Greece The Trojan War (1193-1183) Greeks suffer from incursions of Illyrians from the northwest Invasion of Dorians, called the Return of the Heraclidæ Alba Longa in Italy settled by refugees from Troy under Æneas	Israel, at war with the Philistines, is practically subject to them Samson conducts raids against the Philistines Eli is high priest and judge Samuel, the great leader of Israel, makes many reforms and partially frees Israel from the Philistines	The Hittite Empire is broken up and so entirely disappears from Syria that only recently have definite traces of it been found Popular revolution in China under Woo Wang establishes the Chow Dynasty. This regenerates the empire and begins the historical period
1100	Period of degradation in Greece Hellenic city states formed Achæans expel the Ionians from Achaia. They settle in Asia Minor Codrus, the last king of Athens Archons elected in Athens, to rule for life Homer is born	Struggle with the Philistines goes on with varying success Saul, the first king of Israel, is elected (about 1055) Defeat of the Amalekites, a tribe living between Sinai and Palestine Death of Saul in battle with the Philistines (about 1033) David becomes king of all Israel (about 1026) Jebus (Jerusalem) taken and made the capital of the kingdom Philistines conquered	Tyre is a flourishing commercial kingdom of first rank Cadiz (Gades), Spain, is founded by the Phœnicians Bactria begins to be prominent Samos is colonized Naples in Italy is founded Feudal system exists in China
1000	Homer writes the Iliad and the Odyssey Greece adopts the alphabet of the Phœnicians. Some system of writing existed, however, before this Asia Minor is settled by Æolians, Ionians and Dorians, who form colonies along the coast	David's vigorous foreign policy; he conquers bordering nations Rebellion of Absalom (about 974) Adonijah attempts to usurp the throne Solomon is anointed king Death of David and real accession of Solomon (about 973) The Temple is built in Jerusalem Queen of Sheba visits Solomon Rehoboam becomes king (933) Rebellion of the northern tribes under Jeroboam (933) Division into two kingdoms, Israel and Judah Rehoboam king of Judah (933-917)	Britain is reached by Phœnician voyagers Hiram of Tyre makes an alliance with David and Solomon. He aids in the building of the temple, and in commerce Moab, Edom, Syria, and Ammon are conquered by David Syria forms an independent kingdom after the division of the Hebrew kingdom. Damascus is the capital

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Egypt*	*Chaldea, Babylonia, Assyria, Persia*
1000	Monument erected by Shishak of Egypt to commemorate his capture of Jerusalem (927) Navigation laws first made by Rhodians (about 916) Ivory brought to Solomon from Tarshish		
900	Breastplate invented by Jason Black obelisk erected in Assyria to commemorate the defeat of King Jehu of Israel The Moabite stone, which distinctly names Omri as king of Israel, is inscribed Gold and silver coined at Argos (862) Ancient American civilization begun in Mexico and Central America, according to the opinion of recent explorers	Sheshonk III is the only king of any note in Egypt during this century	Assyrians invade Persia Ashurnasirpal reigns in Assyria (886-858) He exacts tribute from Phœnicia Shalmaneser III reigns (858-823). He wins a victory over Ahab of Israel at Karkar (854) Ahab killed in this battle Later Shalmaneser defeats Jehu of Israel Rammannirari reigns in Assyria (810-787) He captures Damascus and makes Syria, Israel, and Philistia tributary Sammuramit (Semiramis) was his queen Shalmaneser IV attacks Syria

IN BIBLE TIMES—Continued

B.C.	*Greece and Rome*	*Hebrews*	*Other Countries*
1000		Jeroboam king of Israel (933-912) Wars between the two Hebrew kingdoms Abijam king of Judah (917-914) Syria joins Judah and defeats Jeroboam of Israel Asa king of Judah (913-873) Nadab king of Israel (912-911) Baasha king of Israel (911-888)	
900	Lycurgus as king of Sparta gives his people a constitution and a code of laws (about 820) Macedonia is settled (about 814)	Threatened invasion of Judah by Zerah of Ethiopia Elah king of Israel (888-887) Zimri king of Israel seven days (887) Omri king of Israel (887-875) Ahab king of Israel (875-854) Marries Jezebel, daughter of Ethbaal, king of Tyre The prophet Elijah Battle of Karkar; death of Ahab (854) Jehoshaphat king of Judah (873-849) Alliance with Ahab, and defeat with him in battle of Karkar Ahaziah king of Israel (854-853) Jehoram king of Israel (853-842) Mesha of Moab revolts The prophet Elisha Jehoram king of Judah (849-842) Marries Athaliah, daughter of Ahab and Jezebel of Israel Ahaziah king of Judah (842) Jehu destroys the family of Ahab and takes the throne (842-815) Destruction of many idolaters; religious reforms Tributary to Assyria Athaliah usurps the throne of Judah (842-836)	Phœnicia declines in power; especially Tyre Syria independent under Benhadad wars with Israel Moab revolts from Israel after the death of Ahab Carthage founded by the Phœnicians, (850) Phœnicia subject to Assyria (850) Hazael assassinates the king of Syria and takes the throne (841)

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Egypt*	*Chaldea, Babylonia, Assyria, Persia*
900			
800	Triremes, boats with three banks of oars, are invented in Corinth (784) Solar eclipse is recorded in Assyria (763); from this dates are reckoned more exactly, and dates of previous events verified The eclipse of the moon is observed by the Chaldeans at Babylon (721) The calendar is made by Romulus, first king of Rome, consisting of 10 months, or 304 days (738) Roman priesthood, augurs, and vestal virgins established by Numa (710) Roman calendar is changed from 10 months to 12 (710)	The Ethiopians under Shabak conquer Egypt (730), and hold it for 58 years Sennacherib of Assyria invades Egypt without success (705)	Tiglathpileser IV, or Pul (745-727) Subjects Babylonia to Assyria Puts down a revolt in Israel, and appoints Hoshea governor or dependent king (730) Shalmaneser V (727-722) Suppresses another revolt of Phœnicia and Israel Besieges Samaria He is assassinated by Sargon Sargon takes the throne (722-705) Samaria is taken and the kingdom of Israel is destroyed (722) Revolts subdued in Armenia, Media, and Babylonia, and the latter is united with Assyria Tribute is received from Arabia, Egypt, and Cyprus Sennacherib king of Assyria (705-681) He subdues Babylonia but loses supremacy in Syria after an unsuccessful siege of Jerusalem (701)

IN BIBLE TIMES—Continued

B.C.	*Greece and Rome*	*Hebrews*	*Other Countries*
900		Joash king of Judah (836-797) Restoration of the temple worship and other reforms Bribes Hazael of Syria to spare Jerusalem Jehoahaz king of Israel (814-798)	
800	First Olympiad, that is, first record of victors in Olympic games Dates in Greece, now reckoned from this event (776) Rome founded by Romulus (753) Archons now elected in Athens to serve ten years instead of for life (752) First Roman triumph (748) Rome taken by the Sabines (747) First Messenian War, Greece (743-723) Syracuse founded (734) Circensian games in Rome (732) Sybaris in Italy is founded (721) Numa Pompilius, second Roman king (715-673) Roman religious system is established (710) Tarentum established by colonists from Sparta (708)	Jehoash king of Israel (798-783) Amaziah king of Judah (797-779) War between Israel and Judah Judah is subjected to Israel until 776 Jeroboam II king of Israel (783-743) Israel has a brief revival of power The prophet Amos Uzziah king of Judah (779-740) Pays tribute to Assyria The prophets Hosea and Isaiah Zechariah king of Israel six months (743) Shallum king of Israel one month (743) Menahem king of Israel (743-737) Jotham king of Judah (740-736) The prophet Micah Ahaz king of Judah (736-728) Pekahiah king of Israel (737-736) Pekah king of Israel (736-730) Hoshea appointed by Tiglathpileser the dependent king of Israel (730) Hezekiah king of Judah (727-695) Alliance with Egypt against Assyria Siege of Jerusalem by Sennacherib of Assyria	Phrygia becomes an independent monarchy (about 750) Media is joined to Assyria

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Egypt*	*Chaldea, Babylonia, Assyria, Persia*
800			
700	Spain is discovered by Greeks from Samos (700) The library of Asshurbanipal is established at Nineveh First code of laws at Athens promulgated by Draco (621). They are extremely severe Capitol at Rome is begun (615) Eclipse of the sun is predicted by Thales of Miletus (610) Sappho, the Greek poetess (about 610) Africa is circumnavigated by the Phœnicians (604) Canal from the Nile to the Red Sea is attempted Hanging gardens at Babylon Bridge is built over the Euphrates	Assyrians under Esarhaddon invade Egypt and abolish Ethiopian rule The country is divided into twenty petty kingdoms under Pharaoh-necho at Memphis (672) Tirhakah rallies the Ethiopians and expels the Assyrians (670) Asshurbanipal of Assyria expels the Ethiopians (667) Psamethik, son of Pharaoh-necho, unites the Egyptians and forms a strong monarchy (653-610) Wars against Phœnicia, Syria and Palestine Necho II, son of Psamethik (610-595) He defeats Judah at Megiddo (609) At Carchemish he is defeated by Nebuchadnezzar of Babylon and loses his eastern conquests (605)	Esarhaddon king of Assyria (681-668) He suppresses revolt in Babylonia, reconquers Syria, Phœnicia, Cyprus and Judah, and takes Egypt (672) Assyrian Empire at the height of her power Asshurbanipal (668-626) defends Assyria's power in Egypt against the Ethiopians but is overthrown in the revolt of Psamethik (653) Assyria's power in Asia Minor is strengthened Medes revolt against Assyria (640) Irruption of the Scythians (632) Nabopolassar of Babylon (625-604) Cyaxares the Mede joins with Nabopolassar of Babylon, destroys Nineveh, and the Assyrian empire ends (606) Assyria becomes a Median province (606) Egypt defeated in the battle of Carchemish by Nebuchadnezzar, heir to throne of Babylon (605) Nebuchadnezzar becomes king of Babylon, and founds a new and strong empire (604-569)

IN BIBLE TIMES—Continued

B.C.	*Greece and Rome*	*Hebrews*	*Other Countries*
800		Hoshea, last king of Israel, revolts; is defeated and captured (724) Israel made an Assyrian province (724) Samaria besieged (724-722); destroyed (722)	
700	Nine archons are from this time elected in Athens, to serve one year only (682) Tullius Hostilius of Rome (673-641) He destroys Alba Longa and transfers its inhabitants to Rome Wars of the Romans with Veii and Fidenæ Battle between the Horatii and Curiatii (669) The first sea fight known to history (664) between Corinth and Corcyra (Corfu) Constantinople built (657) under name of Byzantium, which it bore until 330 A.D. Second Messenian War in Greece (645-628) Ancus Marcius king of Rome (641-616) Ostia, at the mouth of the Tiber, is built (627) Insurrection of Cylon in Athens (624) He is slain in the temple, and the archons are banished for the sacrilege Draco gives Athens a code of laws (621) Tarquinius Priscus king of Rome (616-578)	Manasseh king of Judah (695-641) He encourages idolatry and gives the temple over to the worship of Astarte, the Assyrian Venus Amon king of Judah (641-639) Josiah king of Judah (639-608) Reaction against idolatry Repair and reconsecration of the temple Reforms The prophet Zephaniah The prophet Nahum Judah is ravaged by Scythians Battle of Megiddo (608) Josiah is slain, and Judah becomes subject to Egypt Jehoahaz king of Judah (608) Pharaoh-necho takes him to Egypt Jehoiakim (607-597) Battle of Carchemish, in which the Egyptians are defeated, causes Judah to become subject to Babylon (605) First deportation of Jews to Babylon (605) Daniel is among those deported The prophet Jeremiah	Jimmu Tennu, the first Mikado of Japan (660-585) This dynasty still holds the throne in Japan Phraortes king of Media (655-633); unites all the Medes for the first time and establishes their independence of Assyria (640) Gautama, the founder of Buddhism, is born (624) War between the Medes and the Lydians (610) Cyaxares of Media, in alliance with Babylon, after a desperate struggle destroys Nineveh and the Assyrian Empire (608) Phœnicia becomes subject to Egypt (608), and then to Babylon (605)

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Chaldea, Babylonia, Assyria, Persia*
600	Scientific work of Thales of Miletus (600) Spherical form of the earth taught Geometry introduced as a science Electric power of amber noted Arithmetic as a science brought to Greece from Egypt Brass coins used in Rome (573) Comedy acted in Greece from a cart (570) Geographical charts invented by Anaximander of Miletus (570) Bellows invented (569) Æsop's *Fables* (565) or earlier The 12 signs of the zodiac are named in Greece (560). They came from the Hindus Buddhism introduced into India (557) Temple of Diana built at Ephesus Tragedy first acted in Greece by Thespis (about 550) Regular posts for dispatches and messages instituted in Persia by Cyrus (550) Public library at Athens (540) Multiplication table invented by Pythagoras Canal from Nile to Red Sea is completed Great military roads constructed Temple of Jupiter Capitolinus at Rome	Nebuchadnezzar II, the Great, conquers Judah (586) He also besieges Tyre for 13 years (586-573) Evil-merodach king of Babylon (561-551) Cyrus king of Persia (558-529) He takes Babylon after a two years' siege and forms the new empire of Persia (538) Cyrus conquers Lydia (534) Cyrus ends the captivity of the Jews (537) Cambyses succeeds Cyrus as king (529-521) Conquers Egypt (525) Darius king of Persia (521-485) Suppresses revolts in his empire Conquers India (518) Invades Europe, crossing the Hellespont on a bridge of boats (508)

IN BIBLE TIMES—Continued

B.C.	*Greece and Rome*	*Hebrews*	*Other Countries*
600	First sacred war, Greece (600-590) Solon, great Athenian, reforms laws, making them milder (594) Seven sages of Greece live and teach in this century Servius Tullius king of Rome (578-534) First census is taken in Rome (566) Pisistratus is ruler of Athens (560-527) Tarquinius Superbus king of Rome (534-509) Ostracism established at Athens (510) Athens a republic under the leadership of Cleisthenes (509) Republic formed at Rome (509) The kings are expelled and the head of the state is named "consul" Sparta and Athens at war Platæa joins Athens "Horatius at the bridge" during an unsuccessful war of Rome with the Etruscans Dictator at Rome (501)	Jehoiakim attempts a revolt against Babylon (597). He is captured and put to death Jehoiachin is made king, but is immediately removed and taken to Babylon with many of the people—the second deportation Zedekiah, the son of Josiah, made king by Babylon, reigns (597-586) He breaks his allegiance to Babylon and tries to gain independence with the help of Egypt Nebuchadnezzar destroys Jerusalem and the people are taken to Babylon—the third and great deportation (586) Beginning of the "Babylonian Captivity" Cyrus of Persia captures Babylon and allows the first Return of the Jews, under Zerubbabel (537) New Temple built at Jerusalem (535-516) The prophets Haggai and Zechariah	Marseilles is founded (600) Media is the most powerful monarchy in Asia (600) Astyages, last king of the Medes (593-558) Cyrus of Persia takes control of Media (558) Confucius born in China (551) Lydia united to the Persian Empire by the defeat and death of Crœsus (549) Phœnicia becomes subject to Persia (538) Death of Buddha, the religious reformer in India (543)

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Greece*
500	Behistun rock inscribed with records of the reign of Darius (485) The arts flourish in Greece (480-330) (for some of the great names of the period see under GREECE) Exploration of West Africa by Hanno of Carthage (470) The "age of Pericles" in Athens (reckoned as 465-429) During this period most of the great buildings and works of art are produced The "long walls" at Athens completed (455) The Parthenon is restored and beautified (438) The Old Testament books are collected by Ezra (458-450) The battering ram is first employed by Pericles (441) Ale is known as a beverage (404)	Ionians in Asia Minor revolt against Persia and burn Sardis (500) Mardonius, general of Persia, invades Greece and conquers Thrace and Macedonia (493) His army is later defeated, and his fleet destroyed off Mount Athos Persians make a second expedition against Greece (490) Marathon, battle in which Miltiades defeats the Persians Xerxes of Persia undertakes the third and most formidable expedition against Greece (480) Battle of Thermopylæ (480); Leonidas and his Spartans are destroyed Battle of Salamis (480); the Persian fleet is utterly routed Fourth Persian expedition against Greece (479) Battles of Platæa and Mycale Desultory warfare between Persia and Greece until 449 Themistocles rebuilds Athens (478) Cimon, rival of Themistocles, comes into power in Athens (467) Third Messenian War (464-456) Pericles in control at Athens (444-429) First Peloponnesian War (431-404) Plague breaks out in Athens (430) Pericles is one of the victims of the plague (429) Ægospotami (405); defeat and surrender of Athens to Sparta The Thirty Tyrants rule at Athens (404-403) During this century are found the greatest names in the arts and sciences in Greece, including Sophocles, Æschylus, Euripides, Aristophanes, Herodotus, Thucydides, Xenophon, Pindar, Socrates, Plato, Zeno, Pythagoras, Hippocrates and Phidias
		Greece and Macedonia
400	The Erechtheum at Athens is completed (400) Hippocrates makes the first real advance in medical science (400) Socrates is executed at Athens (399) Plato's influence is at its height in Athens (390) Aristotle, great Athenian philosopher (about 384) Mencius, noted Chinese teacher (372-288) Comets are recognized and described by Aristotle (371) Diogenes the philosopher and Praxiteles the sculptor (about 370)	War between Sparta and the Persians (399-394) Corinthian war against Sparta (395-387) Peloponnesus invaded by Thebes (Greece) several times (370-362) Rise of the Macedonian power under Philip (359-336) Social War of Athenian League against Athens (357-355) Second Holy War against the Phocians (355-346) Demosthenes utters the first of his "Philippics" against Philip of Macedon (351)

IN BIBLE TIMES—Continued

B.C.	*Rome*	*Hebrews*	*Other Countries*
500	Battle of Lake Regillus (496) Contest of plebeians and patricians begins (494) First secession of the plebeians Tribunes chosen from the plebeians Coriolanus attacks Rome (491) First agrarian laws (486) Plague in Italy (463) Cincinnatus dictator (457) Decemvirs appointed (451) Marriage between the patricians and the plebeians is made legal by the Canuleian law (445) Office of censor created (444) War with the Etruscans and siege of Veii for ten years (405-396) First time campaigns are not halted for the winter, also first time the citizen soldiers are paid from the public treasury	Palestine becomes a province of Persia, and many of the Hebrews still live in Babylon and other parts of the East Esther and King Ahasuerus (Xerxes) Second Return of the Jews to Palestine, under Ezra (458) Return of Jews under Nehemiah (about 446) Wall of Jerusalem rebuilt (445-444) The prophet Malachi	Darius of Persia quells revolt of Ionian Greeks who had captured and burned Sardis (500-494) He attempts to conquer Greece (493-490) Egypt revolts and is subdued by Xerxes, prince of Persia (487) Xerxes succeeds Darius in Persia (484) Carthaginians and Sicily repeatedly at war Death of Confucius in China (478) Expeditions of Persians against Greece (479-449) Egyptians again revolt against Persia and are suppressed (462-455) Persian Empire begins to decay; revolts of its soldiers; hiring of mercenaries (455) Egyptians secure their independence (414-354) Battle of Cunaxa, defeat of the Younger Cyrus (401)
400	Gauls invade Latium (391) Battle of the Allia; Romans defeated by Gauls under their leader, Brennus (390) Rome taken and plundered by the Gauls (390) First plebeian consul (366) The plebeians win complete equality in privileges with the patricians, and the contest between them ceases	Many Jews living in foreign countries Palestine under the rule of the weakening government of Persia	The Anabasis, the retreat of the 10,000 from Persia under Xenophon (400) Brennus, conqueror of Rome, is said in the mythical history of Britain to be the son of the king of Cornwall Artaxerxes II king of Persia (404-358)

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Greece and Macedonia*
400	The "Macedonian phalanx" devised (about 360) Æschines and Demosthenes, Athenian orators, begin to be prominent	
350	Botany first studied by Aristotle (347) Lyceum in Attica built (342) Eclipse first calculated at Athens (336) Die-making (335) Art of burning colors into wood (335) Alexandria in Egypt founded (332) Apelles, famous Greek painter (332) Profile portrait first made because the subject, Antigonus, had but one eye (330) North Sea explored by Pytheas of Massilia (330) India is reached by Alexander and his army (326) Sugar is found in India (325) Silk is brought from Persia to Greece (325) Zoölogy first studied, by Aristotle (322) Botany becomes a real science through a book by Theophrastus (320) Appian Way at Rome is begun by Appius Claudius (312)	Philip of Macedon enters the league with Greece (346) League of Hellenic states against Philip (343) Third Holy War, against Amphissa (338) Philip of Macedon defeats Grecian League at Chæronea (338) Philip leads the allied Greeks against Persia (338) Murder of Philip, and accession of Alexander (336) Alexander leads the allied Greeks against Persia (334) Alexander in Egypt; founds Alexandria (332) Battle of Arbela decides the fate of Persia (331) Conquest of Persia complete (328) Conquest by Alexander of Syria, Phœnicia, Tyre, Palestine, and part of Egypt Alexander invades India (326) Alexander dies in Babylon (323) Contest among his successors over the division of his empire (323-276) Thessalonica, modern Saloniki, founded
300	Art of painting is introduced into Rome Zeno the Stoic, and Epicurus, founder of the Epicureans Antioch in Syria is founded (300) Treatise on arithmetic by Euclid (300) Aleppo founded (299) Library at Alexandria begun (298) Solar quadrant introduced (290) Euclid does first real work in geometry (290)	Ætolian League formed (281) Achæan League formed, or renewed (280) Gauls invade Greece (278) Antigonus Gonatus king of Macedonia (277-239)

IN BIBLE TIMES—Continued

B.C.	*Rome*	*Hebrews*	*Other Countries*
400			
350	Wars with Etruscans and others Treaty of commerce between Rome and Carthage (348) First Samnite War (343-341) Great Latin War (340-338) Second Samnite War (326-304) Battle of Caudine Forks (321) First war fleet built by the Romans (309)	Artaxerxes Ochus transports many Jews to Hyrcania Palestine is subject to Alexander the Great (332-323) At the death of Alexander Palestine becomes subject to the Ptolemies (323-198) Ptolemy I takes Jerusalem; many Jews and Samaritans carried to Egypt (320) Antigonus is master of Judah (315-301) Battle of Gaza (312); Ptolemy is again ruler of Judah	Artaxerxes Ochus, king of Persia, the most cruel ruler in Persian history Teutons, or German tribes, appear around the Baltic Sea (350) Persian Empire destroyed by Alexander (328) Ptolemy I, Soter, king of Egypt (323-283) Seleucus I, Nicator, founds kingdom of Syria (312-281) Rhodes and Pontus are independent (301)
300	Third Samnite War (298-290) War between Rome and the Italian League (285-282) War with Pyrrhus of Epirus; first elephants in war encountered by the Romans (275) First Punic War, Rome against Carthage (264-241) Romans win their first naval victory at Mylæ (260) Regulus captured by the Carthaginians (255)	Invasion of Demetrius (297) Palestine claimed by both Egypt and Syria during this century and is the battleground of the struggle	Confederacy of the Galatians founded in Asia Minor by invading Gauls (278) Chow dynasty in China ends (255) Tsin dynasty succeeds

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Greece and Macedonia*
300	East coast of Africa explored by Egyptians (290) Theocritus, writer of pastoral poetry in Greece (285) The Septuagint, Greek translation of the Old Testament, is begun at Alexandria (284) The pulley is invented (about 280) First lighthouse known to have existed, Pharos of Alexandria (about 280) Colossus of Rhodes erected (280) Manetho, great historian of Egypt (280) Silver is coined at Rome (269) Gladiators first exhibited at Rome, at a funeral (263) Berosus wrote history of Babylon (about 260)	
250	Air-gun invented (250) Organ invented by Ctesibius (250), or by Archimedes (220) Medical recipes first collected by Mantias (250) Circumference of the earth first measured (about 245) Drama begins to be acted at Rome (240) Archimedes the Greek mathematician (240) Divorce legalized at Rome (234) First Roman historian (225) Pumps in use at Alexandria (224 Plautus, Roman poet (220) Gladiators first exhibited at festivals in Rome (215) Great Chinese wall built (211-204) Circumference of the sun is determined (210) Gold coined at Rome (206) Ennius, Roman poet (204)	Sparta in the hands of a wealthy oligarchy (241) Spartan king is assassinated for attempting reforms (241) Philip V (III) of Macedon forms an alliance with Hannibal of Carthage against the Ætolian League and Rome, and brings on the First Macedonian War (214-205)

IN BIBLE TIMES—Continued

B.C.	*Rome*	*Hebrews*	*Other Countries*
300			
250	War with the Illyrians (229-228) Rome supreme in the Adriatic (228) Cisalpine Gaul subdued (225-222) Second Punic War (218-201) Hannibal crosses the Alps, from Spain to Italy (218) Battle of Lake Trasimenus; Romans severely defeated (217) Quintus Fabius Maximus, dictator, begins the "Fabian policy" of delay (217) Battle of Cannæ, the greatest defeat the Romans ever suffered (216) First Macedonian War (214-205) Scipio carries the Punic War to Africa (204) Carthage is defeated and humiliated (201)	Septuagint translation of the Old Testament is completed (247) Antiochus III conquers Palestine (218) Continued attempt of foreign rulers to impose Greek customs upon the Jews	Parthians form a strong empire and conquer all their neighbors (about 250) Antiochus the Great is king of Syria (222-187) Che-wang-te (246-210), an energetic monarch in China, extended the empire to the sea; defeated the Mongols; built the Great Wall of China; and ordered the destruction of many thousand historical and philosophical books Barcelona in Spain is built or rebuilt (233) Germani mentioned in the Roman Annals (225) Chinese have the most brilliant period of their history in the dynasty of Han (206 B.C.-221 A.D.) Spain becomes a Roman province (205)

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Greece and Macedonia*
200	"Law of the lever" discovered by Archimedes (about 200) Paper made in China Books with leaves of vellum made by Attalus of Pergamum (198) Rosetta stone is inscribed about 196) Use of parchment as writing material (190) Baking becomes a profession in Rome (170) First library in Rome (167) Latitude is first determined (162) Philosophers and rhetoricians banished from Rome (161) Hipparchus, the greatest astronomer of Greece, makes important discoveries, and lays the foundation of trigonometry (160) Water clock invented (159) Aristarchus, the grammarian, edits the poems of Homer, and other classics (150) Cato of Rome writes on agriculture (about 149) 48 constellations are listed by Hipparchus (147) Art treasures of Corinth are taken to Rome (147) Library of Pergamum, 200,000 books, is taken to Rome (133)	Second Macedonian War (200-197) Battle of Cynoscephalæ (197) Greek states declared by Rome to be independent of Macedonia (197) Third Macedonian War (171-168) Battle of Pydna (168) Destruction of Macedonian monarchy (168) Greece and Macedonia now dependencies of Rome Fourth Macedonian War (148-146) Capture and destruction of Corinth (146) Greece and Macedonia become Roman provinces (146)

IN BIBLE TIMES—Continued

B.C.	*Rome*	*Hebrews*	*Other Countries*
200	Second Macedonian War (200-197) War with Antiochus III of Syria (192-189) Battle of Magnesia (190) Third Macedonian War (171-168) Third Punic War (149-146) Capture and destruction of Carthage (146) Fourth Macedonian War (148-146) War in Lusitania, Spain (147-139) Greece and Macedonia provinces of Rome (146) War for Numantia, Spain (143-133) First Servile War, in Sicily (135-132) Civil disturbances under the Gracchi (133-121) Pergamum a Roman province (129) War against the Cimbri and the Teutones (113-101) War with Jugurtha of Numidia (111-105) Marius first commands a part of the army (109) Marius first time consul (107) Second Servile War in Sicily (103-99) Cimbri, Teutones, and Helvetians invade Italy (102)	Sadducee party formed by Sadoc (200) Palestine becomes subject to Syria (198-167) The temple is plundered by Antiochus Epiphanes of Syria (170 and 168) Insurrection against Syria led by Judas Maccabeus (167) He expels the Syrians from Jerusalem and purifies the temple (165) He defeats the Syrians in battle (161) He makes a treaty with Rome (161) Death of Judas Maccabeus (160) Jonathan succeeds him as leader (158) Simon Maccabeus becomes high priest (142) Syria acknowledges the independence of Palestine (142) John Hyrcanus, high priest (135) Jerusalem taken by Antiochus III (133) John Hyrcanus reduces Samaria and Idumea (129) Aristobulus becomes the first "King of the Jews" (105) Alexander Jannæus, king (104) War against Pompey of Egypt Strife between the Pharisees and the Sadducees Alexander Jannæus is exiled by the Pharisees	Armenian king is first mentioned (190) Armenia subject to Syria (190) Hannibal of Carthage kills himself by poison (183) Mithridates I forms an empire of Parthia and rules Media, Persia, Babylonia, Susiana, and Bactria (174) Gradual loss of power in Parthia after death of Mithridates (136) King of Pergamum bequeaths his kingdom to Rome (133) Chinese aid the Scythians (129) Theory of eclipses is understood in China (120)

OUTLINE HISTORY OF THE WORLD

B.C.	*Progress of Civilization*	*Hebrews*	*Other Countries*
100	Height of the atmosphere is calculated (79) Tides are accounted for (79) Painting on canvas is known in Rome (66) Cicero and Sallust (60) Theater built by Scaurus to accommodate 30,000 spectators (58) Coal first known in Britain (55) Pompey the Great erects the first stone theater in Rome Latin dictionary is compiled by Varro (50) Library at Alexandria is burned (47) Calendar is revised by Julius Cæsar—length of year made 365 days with an extra day each fourth year (46) Shorthand is used Mæcenas, patron of literature Great writers: Virgil, Horace, Ovid, Livy Direct trade with India begun (30) Pantomimic dances on Roman stage (22)	The Romans are called in to help in the dispute between the Pharisees and the Sadducees Pompey takes Jerusalem and makes the country tributary to Rome (63) Herod the Great is recognized as dependent king of the Jews (40) Birth of Jesus Christ (4)	Sujin, tenth mikado of Japan, (97-30) introduces marked reforms Intercourse opened with Korea Wars of Vikramaditya, native prince of India, against the Scythians (57) Britain is entered by Julius Cæsar (55 and 54). Her actual history begins at this point Belgians conquered by Julius Cæsar (51) Marseilles taken by Julius Cæsar (47) Romans take Arabia Felix (Aden) (24)
A.D.			
1 to 100	Water mills are used Writings on geography by Strabo, and on history by Diodorus (5) Celsius the physician (10) Pliny the Elder is born (23) Electricity used in practice of medicine (43) Bricks are introduced into Britain (44)	Judea becomes a part of the Roman province of Syria (6) John the Baptist appears (26) Pontius Pilate procurator (26-36) Jesus begins his public ministry (27) The Crucifixion (30)	Vologeses I, king of Parthia (50-90) Armenia lost to Rome Conquest of Britain begins in earnest by Claudius (43) Caractacus defeated in Britain (about 50) Boadicea revolts in Britain and is defeated (58)

IN BIBLE TIMES—Continued

B.C.	*Rome*
100	Marius, probably aiming at royal power, influences elections (100) Drusus, democratic reformer, is assassinated (91) Marsian or Social War, the confederation of the unfranchised Italians against Rome (91-88) Franchise is given to all Italians (89) First Mithridatic War (88-84) Civil war between optimates under Sulla and democrats under Marius (88-82) Death of Marius (86) Second Mithridatic War (83-81) Sulla dictator at Rome (82-79) Reign of terror at Rome Sulla attempts conservative constitutional reforms He resigns the dictatorship (79) War against the Illyrian pirates (67); Pompey clears the seas Third Mithridatic War (74-64) Gladiatorial War, under Spartacus (73-71) Pompey given command in Asia with unlimited powers (66) Conspiracies of Catiline (66-62) Cicero's orations against Catiline (63) First Triumvirate (60), Pompey, Cæsar, and Crassus Julius Cæsar consul at Rome (59) Gaul conquered by Cæsar (58-51) Cæsar in Britain (55 and 54) Gauls join a general insurrection under Vercingetorix, but are conquered (52) Pompey practically dictator at Rome (52-49) War between Cæsar and Pompey: Cæsar crosses the Rubicon (49) Battle of Pharsalia; Pompey defeated (48) Julius Cæsar in control of Rome (48-44) Alexandrine War (48-47) Cæsar in Asia Minor, "Veni, vidi, vici" (47) War in Africa (47-46); ended by battle of Thapsus War against sons of Pompey (46-45); ended by battle of Munda Cæsar assassinated (44) Second Triumvirate (43), Antony, Octavius, and Lepidus War with Republicans led by Brutus and Cassius (43-42); ended by battle of Philippi Antony in Egypt with Cleopatra (42) Octavius makes war on Antony (41-40) Octavius supreme ruler in Italy (40) New war against Antony, battle of Actium (31) Roman Empire established with Octavius as Cæsar Augustus (31 B.C.-14 A.D.) Spain is subjugated (19) Germany proper is entered by the Roman army, first under Drusus and then under Tiberius (12-7)
A.D.	*Roman Empire*
1 to 100	Battle in the Teutoburg Forest: three legions under Varus annihilated by the Germans (about 9) Tiberius emperor of Rome (14-37) Germanicus leads a successful campaign against the Germans (14-16) Sejanus, favorite of the Emperor Tiberius, is practical ruler of Rome (23-31) Tiberius takes up his residence at Capri and leaves the government to Sejanus (27) Caligula emperor of Rome (37-41) Claudius emperor of Rome (41-54) Commencement of real conquest of Britain (43) Expulsion of all Jews from Rome (48)

OUTLINE HISTORY OF THE WORLD

A.D.	*Progress of Civilization*	*Hebrews*	*Other Countries*
1 to 100	Magnifying power of convex glasses; concave mirrors, and the prismatic colors produced by angular glass, are mentioned by Seneca (50) Electric power of amber is known to Pliny the Elder (70) Josephus, the Jewish historian (70) Temple to Peace is erected by Vespasian (75) Glass is used for windows (79) Eruption of Vesuvius (79) Colosseum at Rome is completed (80) Arch of Titus, the first monumental arch (81) Roman writers: Tacitus, the historian; Juvenal, the satirist; Plutarch, the biographer; the younger Pliny, scientist	Gamaliel, the great Jewish teacher (30-40) Galilee made a part of Syria (32) Herod Agrippa I made dependent king (41-44) Martyrdom of James, and the imprisonment of Peter (44) Jews expelled from Rome (48) Paul's first missionary journey (48) Council at Jerusalem concerning admission of Gentiles (50) Second missionary journey of Paul (52) Third missionary journey of Paul (55) Paul prisoner in Rome (60) Second arrest of Paul, and his martyrdom (66) Jews revolt against Rome (66) Jerusalem destroyed (70)	Buddhism is introduced into China (68-81) Agricola in Britain; enters Scotland and builds great wall across the island (78-84) Britain becomes a Roman province Scotland given the name of Caledonia in the writings of Tacitus, who died in 99

IN BIBLE TIMES—Continued

A.D.	*Roman Empire*
1 to 100	Nero emperor of Rome (54-68) Nero poisons his step-brother Britannicus (55) War with the Parthians (58-63) Nero has his mother Agrippina put to death (59) Has his wife executed (62); he marries Poppæa Sabina Great fire at Rome (64) Persecution of the Christians who are accused of setting the fire (64) Rebuilding of Rome on a grander scale (64) Rebellion in many parts of the empire (68) Galba emperor (68-69) (June-January) Otho emperor (69) (January-April) Vitellius emperor (69) (April-December) Vespasian emperor of Rome (69-79) Attempt to form Gallic empire (69-71) Capture of Jerusalem by Titus (70) Agricola makes preparation for the complete subjugation of Britain (78) Titus emperor of Rome (79-81) Punishment of informers Eruption of Vesuvius; destruction of Pompeii and Herculaneum (79) Fire and plague at Rome (80) Domitian emperor of Rome (81-96); further persecution of the Christians Nerva emperor (96-98) Reforms in law of treason, and in the taxes Trajan emperor of Rome (98-117)

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RUINS, TEMPLE OF KARNAK

THE PYRAMID OF CHEOPS, EGYPT

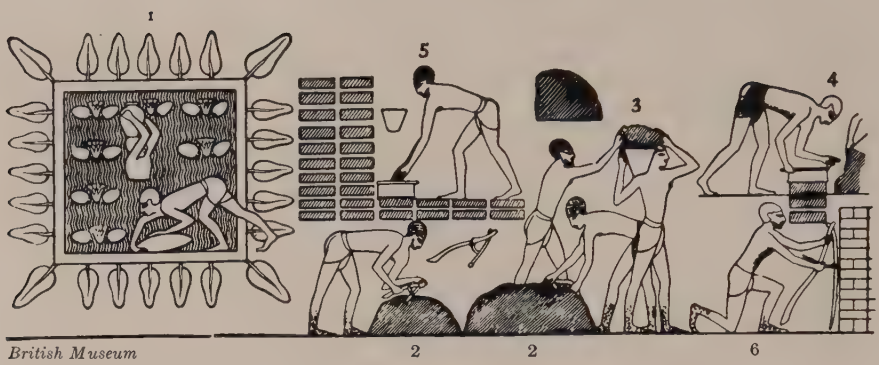
THE PLACE OF ISRAEL IN THE ANCIENT WORLD

RELATIONS WITH EGYPT

Early Conquest of Palestine

WAR, conquest, trouble—these words sum up the influences that proceeded from Egypt to Palestine. Egypt stands as a sinister background to all the narratives of the Old Testament. The Hebrew nation was born in slavery in Egypt; its early kingdoms were harassed by Egyptian invasions; its later allegiances to the great powers of the North were disturbed by the plottings of the Pharaohs of Egypt's declining years. Not until Egypt came under Greek sway, did compensating influences for good flow from the Nile into the Jordan.

Our earliest information about Palestine is the record of the Egyptian conquest of that land. This conquest was completed by Thutmose III, of the eighteenth dynasty, who, on the pylons of the temple of Karnak, has recorded his successes. There the traveler may still see the curious inscription in which two hundred and seventy cities of Palestine and Syria are represented by an oval containing their names in hieroglyphics, each name surmounted by the shoulders, arms, and head of a man. The arms are tied behind the oval, according to the Egyptian fashion of binding



1. Bringing water from a pool
2. Mixing the mud
3. Carrying prepared mud
4. Molding bricks
5. Laying the bricks in rows
6. Workman mending his mud-hoe

EGYPTIAN BRICKMAKERS
From a wall-painting in a tomb at Kurna

prisoners of war; a rope passes around the neck of every city; and the ropes from all the rows of cities converge upon the hands of Thutmose as he stands in front of the group, their conqueror and their overlord. This inscription was placed not far from 1480 B.C.

The next important record that comes out of Egypt is the account of the loss of this empire under the heretic king Ikhnaton (1375–1358 B.C.). On the series of clay tablets found at Tel el Amarna in 1887, we read the despairing cry of the Egyptian governors of the cities of Palestine as they saw the country overrun by enemies from the desert and from the North. These enemies may have been, in part, some of the Hebrew tribes, or their near cousins, pushing in from their ancestral home in Mesopotamia. Some scholars think that the twelve tribes of Jacob may be included in this invading host.

Oppression in Egypt

In the meantime, from the Hebrew point of view as recorded in the Bible, we find that Egypt looms large as the land of bondage and oppression, a country to escape from. In whose reign the Oppression and Exodus occurred, no one can say; but there is abundant evidence that the Hebrews had early contact with the Egyptians. Allusions and figures of speech are scattered throughout the whole of the Old Testament—phrases and words that can be understood only in the light of an Egyptian experience. Laws, customs, modes of worship, the arts, the use of linen, acacia wood, incense, precious stones, priestly garments, and jewelry—all these betoken an intimate contact between Hebrews and Egyptians. Moreover, the very soil of Palestine is full of Egyptian relics—images of the gods of Egypt,

British Museum

1. Overseers or taskmasters. 2. Carrying bricks with a yoke and cords.
3. Returning with empty yoke.
4. Carrying and depositing mixed mud for the molder.

EGYPTIAN BRICKMAKERS

From a wall-painting in a tomb at Kurna

scarabs, amulets, implements of bronze, pottery, and objects bearing inscriptions in the hieroglyphic language. These are dug up in practically every mound, when the excavators reach those strata that date from the centuries of Egyptian world empire.

Egyptian Intrigue and Invasion

The decay of the political power of Egypt furnished the Hebrews their opportunity to conquer and settle in Palestine. There is no record of any interference from the South during the period of the Judges and the early kingdom, but on the rise of a strong dynasty, the twenty-second, Palestine suffered a raid from the Pharaoh Shishak. The Hebrew record of it tells us that Shishak took away the shields of gold which Solomon had hung up in the House of the Forest of Lebanon in Jerusalem. The Egyptian account is found written on the south wall of Karnak, where the victorious god Amon is holding one hundred and fifty-six Palestine cities in leash and presenting them to Shishak. During the reigns of Hezekiah and Manasseh, Egypt figured in the Hebrew mind as the arch plotter, by reason of her endeavor to protect herself from conquest by the great Mesopotamian empires through the establishment of an independent buffer state or league of states between herself and them. To this end, she promised the kings of Judah military help if they would revolt from Assyria. The Prophet Isaiah declared that Egypt was a broken reed to lean upon, a boaster whose proud words would not avail when the crisis came. Hezekiah, however, trusted Egypt and revolted, with what disastrous results we read in the cylinder of Sennacherib,—"King Hezekiah did I shut up in Jerusalem, like a bird in a cage."

ALEXANDRIA, EGYPT

When the Assyrian empire was tottering to its fall, another Egyptian Pharaoh, Necho II, passed with an army across Palestine in order to seize all the Mediterranean coast lands for himself. Good King Josiah, faithful to his Assyrian overlord, hastened to check his advance. The Egyptian and Hebrew armies met at Megiddo (608 B.C.). The Hebrews were overwhelmed by the skilled Greek mercenaries of the Egyptians. Josiah was slain, and Judah passed temporarily to Egyptian control.

A Refuge for the Exiles

The tide now begins to turn. In the days of the Babylonian and Persian oppressions in Palestine, hundreds of Hebrews migrated to Egypt, and there enjoyed comparative freedom both in worship and in trade. The Prophet Jeremiah was one of these exiles. He died in Egypt at the hands of his fellow-countrymen. When Egypt ceased to be an independent kingdom and came at last under the hand of Alexander, that ruler accorded privileges to the Jews in their own land, and in Egypt particularly. Under the Ptolemies, who were his Macedonian successors on the throne of Egypt, the Jews enjoyed a prosperity hitherto unknown. Alexandria became the chief center of Jewish culture. Indeed, it was for an Egyptian Pharaoh, Ptolemy Philadelphus, that, in the third and second centuries B.C., the Greek translation of the Hebrew Scriptures known as the Septuagint was made for the great library at Alexandria. Ptolemy thus became a world benefactor, for this translation gave the Hebrew Scriptures again to the dispersed Jews all over the world—Jews who no longer spoke Hebrew and were fast forgetting the God of their fathers. This Greek Septuagint became the Bible of Christ and his disciples, the Bible of Paul and the early church. The language was Greek, but the translation itself

was the gift of Egypt to the world. Thus, in peace and blessing ends that long series of contacts between Palestine and Egypt that began with conquest and oppression.

MESOPOTAMIA

The Early Chaldean Empire

The earliest Semitic civilization which we can trace clearly in the lower Tigris-Euphrates Valley dates back to the third or fourth millennium before Christ. The rich alluvial plain was dotted with little cities, each with its own king and each with its own ambitions for supremacy. Sargon I, king of Accad, is the earliest ruler to attain to imperial power. His empire stretched from Elam on the east to the Mediterranean on the west; it included Syria, but possibly not Palestine. We may infer that some influence came into the land of Canaan from these dwellers in the great plain—the knowledge, later inherited by the Hebrews, of the stars and the planets; the worship of the moon and sun as chief divinities, and of the planet Venus under the name of Ashtaroth; the division of the year into twelve months of thirty days each, with additional days added every six years to square the lunar year with the solar; the division of the day into two periods of twelve hours each. In general, we may say that the civilization of the Hebrews, on its intellectual and economic side, was derived ultimately from Chaldea.

The Early Babylonian Empire

Not far from the year 2000 B.C., a new influence begins to spread through the Mesopotamian land. It seems to proceed from northern Syria and to spread both east and west. The cause was probably a fresh wave of Semitic migration that pushed out the earlier inhabitants of Syria. One of the chief results was the rise to prominence of the city of Babylon and of a ruler named Hammurabi. The people were Amorites, but the name Aramean is also applied to them and to their civilization. Hammurabi conquered the nations from Persia to the Mediterranean. If scholars are correct in identifying him with King Amraphel of the fourteenth chapter of Genesis, it would seem that his conquest included Palestine, and that he was a contemporary of Abraham, the Aramean who journeyed from Ur in Chaldea to Canaan and whom the Hebrews regard as their ancestor.

The conquest of Palestine by arms was only a preliminary to a fuller conquest by trade. In their eastward journey, the Arameans had absorbed the earlier culture of Chaldea, and since they were naturally great traders, they became transmitters of the culture of the past, as well as of the wares of the present, to all the peoples of the East. As Aramean merchants began to fill the ancient highways with their caravans, all the

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RUINS OF JERICHO

little towns of Palestine became interested in their goods and their ideas. One of the most interesting bits of evidence on this point found in the Bible is the story of Achan. At the capture of Jericho, which was a tiny city in the hot Dead Sea plain, remote from the main arteries of traffic, Achan coveted and took a "goodly Babylonish garment," together with wedges of silver and gold. All of these articles were importations; they testified to the omnipresence of Aramean traders in the ancient land of Canaan.

Another gift of Hammurabi's empire to Canaan was written speech. Whatever may have been the primitive spoken language, the only written characters that have come down to us, previous to the ninth century B.C., are the now familiar cuneiform, or wedge-shaped, marks which the ingenious Chaldeans had devised for use on their clay tablets. The cuneiform supplanted any other writing that may have existed. Proof of this is found in the fact that the Tel el Amarna tablets, which are the official letters between the kings or Egyptian governors of the cities of Palestine and their overlord, the Pharaoh of Egypt, are written not in hieroglyphics, which is the Egyptian character, but in cuneiform, which is the Babylonian. Conquest had made Palestine Egyptian politically, but trade had made it Babylonian economically and intellectually.

The Babylonian Empire of Nebuchadnézzar

Babylonian influence waned as the Assyrian empire grew in power. During most of the history of the Hebrews, Assyria, as we shall see, was the empire to be reckoned with; but at the very close of the political career of Judah, Babylon again became ascendant. With the fall of Nineveh (606 B.C.), Babylon, one of her two chief foes, absorbed all the Assyrian territory, including Palestine, west and south of Nineveh.

Nebuchadnezzar, who is the one great ruler of this second Babylonian empire (sometimes called the second Chaldean empire), dictated to the Judean kings. Jehoiakim kept his throne by paying tribute, but soon, in a moment of egotism, he revolted and undoubtedly would have paid the penalty of his rashness had he not suddenly died. His son Jehoiachin repeated his father's folly, in spite of Jeremiah's counsels and entreaties. Straightway, Jerusalem was besieged by Nebuchadnezzar. Jehoiachin saw the hopelessness of resistance, and at the end of three months he surrendered the city and himself into Nebuchadnezzar's hands (597 B.C.). He was sent to Babylon, where he passed the next thirty-seven years in prison.

In order to cripple the state, Nebuchadnezzar took to Babylon all the court, the aristocracy, the wealthy men, the standing army, and the skilled workmen of Jerusalem—in all, about ten or eleven thousand people. The city was sacked, the treasury emptied, and all the gold and silver vessels used in the temple service were carried as prizes to the gods of Babylon. Zedekiah was set up as a puppet king over the remnant that was left. For four years he paid tribute; but at last, urged on by the Egyptians, he revolted. Again Nebuchadnezzar sent his armies, put Jerusalem through all the horrors of a long siege, captured and destroyed it in the year 586 B.C., and carried into exile nearly the entire population, possibly twenty-five thousand people. From now until the end of Babylonian power, Palestine is a Babylonian province. Gedaliah was appointed governor of Judah and reorganized the scattered remnants of the population. A few years later he was murdered; chaos prevailed; some of the people fled to Egypt, forcing Jeremiah to accompany them. Here they took up that idolatrous worship which provoked the bitter denunciation of the prophet.

Nebuchadnezzar was a great administrator as well as a great conqueror. The captives whom he had taken from Palestine were not scattered among the nations and absorbed, but were placed together in little villages among the Babylonian farm lands. They were encouraged to work and to become prosperous. It is this humane policy of Nebuchadnezzar that preserved to us the Jewish race, which otherwise would have perished from the earth as a racial entity; for out of these exiles came that little band who, in happier days, returned to the country of their fathers and reëstablished the Jewish church on the ruins of the Hebrew state.

ASSYRIA

The Early Invasions of Palestine

The people of Assyria were of the same stock as the Babylonians; indeed, they were colonists from Babylon who settled on the upper Tigris as early as 2200 B.C. In the hill country they grew hardy and began to expand and to conquer. From 1500 B.C. they threatened the supremacy of Babylon, until at last the relationship was inverted, and Babylon became a subordinate province in the Assyrian empire. In the days of its greatest power, the empire of Assyria extended from the Caspian Sea on the east to the Black Sea and the Mediterranean on the west, and to the Sudan on the south.

The armies of this northern power were sweeping farther and farther south like the waves of the rising tide, until in the days of Omri, king of Israel, Assyria had reached the Lebanons. In the reign of Ashurnasirpal (886–858 B.C.) Assyria came in contact with Palestine. In order to stay his advance, Israel, Phœnicia, Damascus, and other petty kingdoms all hastened to lay tribute at the emperor's feet. This tide was destined to rise for the next hundred and fifty years, until at last it all but engulfed the Hebrew nation.

Though in the Bible little is said about these early invaders, we learn from the Assyrian records that Ahab, king of Israel, made a league with Benhadad, king of Damascus, and other Syrian dynasts, and, in the year 854 B.C., fought Shalmaneser III to a standstill in the battle of Karkar on the Orontes River. In the records the Assyrian claims the victory, and boasts of his destruction of the two thousand chariots and ten thousand men that Ahab contributed to the allied forces; but history tells us that it took Shalmaneser twelve years to recover courage for a second attack. His later invasion occurred in the reigns of Jehu of Israel and Hazael of Damascus; the result was disaster for both these kings. In the British Museum is the black obelisk on which the disgrace of Jehu is pictured for all time—the king on all fours kissing the feet of his conqueror, while his servants in a long procession bring tribute.

At least three other major waves of Assyrian conquest rolled over this unhappy land. In vain the prophets Amos and Hosea entreated their fellow-countrymen to pay tribute and avoid trouble: Egypt urged them on to revolt. Pekah refused tribute, allied himself with Damascus, and brought down upon his people the strong conqueror, Tiglathpileser IV (734 B.C.). Damascus was sacked; the cities of northern Israel were burned; and the first great deportation of Hebrews drained all Galilee of its population. Then Pekah's successor, Hoshea, who had agreed to submission to Assyria, broke his promise, intrigued with Egypt, and brought down the next wave, which engulfed Israel. After a three-years' siege by Sargon, Samaria was taken (722 B.C.), and the land was stripped of all but the dregs

SENNACHERIB RECEIVING JEWISH CAPTIVES

This bas-relief is from the walls of the palace of Sennacherib. It was discovered at Nineveh and is now in the British Museum. The king of Assyria is here shown receiving the submission of the inhabitants of the city of Lachish.

HORSES AND SOLDIERS OF SENNACHERIB
From a bas-relief Vatican Museum, Rome

of its population. In accordance with the policy of Sargon, these people were scattered among the nations of the north from Armenia to Persia, and in a few generations their identity became completely obliterated.

The Destruction of Sennacherib

The southern kingdom of Judah now became involved. When Tiglathpileser had come down to punish Pekah in 734 B.C., Ahaz of Judah had become frightened, had gone in person to Damascus to meet the Assyrian, and there had bartered away his independence. His successor, Hezekiah, also had impoverished himself to pay tribute for nine years, and was therefore not touched in 720 B.C., when Sargon punished other rebellious princes in the neighborhood. Egypt and Babylon, however, tampered with his loyalty to such an extent that at last Sennacherib took measures, and dealt Hezekiah a blow that cost him all his territory except Jerusalem itself, all the wealth he could rake together even by stripping the temple of its brass fixtures, and some of his wives and daughters, who were sent to the harem in Nineveh. Sennacherib records that Hezekiah's disloyalty to Assyria cost him the equivalent of twenty-two million eight hundred thousand dollars.

In a later invasion, Sennacherib, through fear that Jerusalem might prove treacherous in his Egyptian campaign, determined to destroy the city and transport the inhabitants elsewhere. This was the occasion on which Isaiah saved the city by his fearless denunciation of Sennacherib and his strong faith in the protection of Jehovah. When Sennacherib's armies fled northward from the angel of destruction, the terror of the Assyrian name vanished with them; and in a few years the great conquering nation was itself conquered. Nineveh fell in the year 606 B.C., at the hands of the Medes and Babylonians.

The Influence of Assyrian Civilization

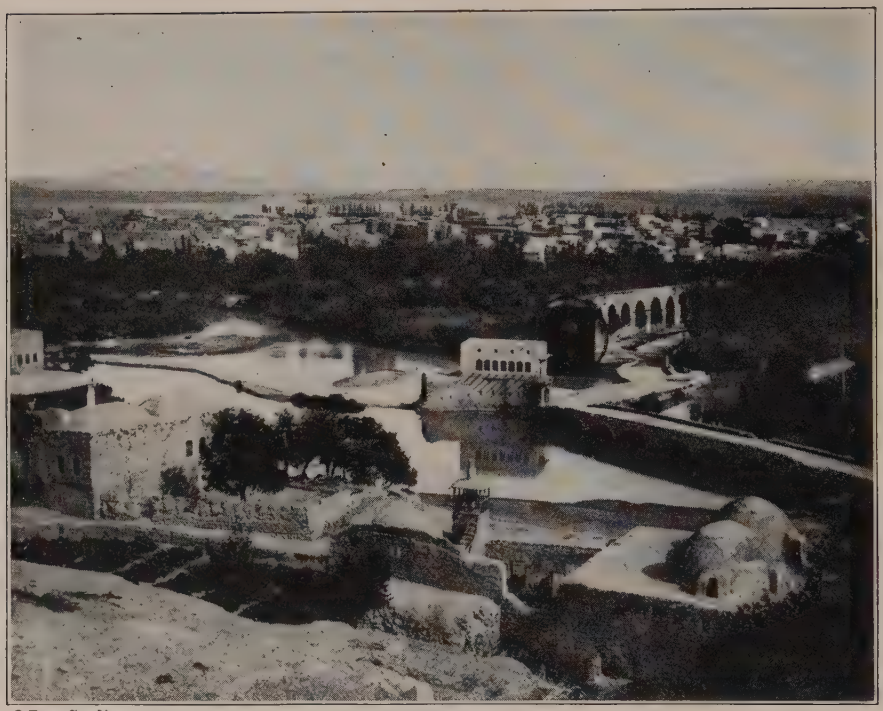
Aside from this tale of tragic conquest and oppression, there is another story of the influence of Assyria in the moral realm. In the wake of the Assyrian armies came Assyrian administrators, Assyrian traders, and Assyrian ideas in all the departments of human interest. The language of Palestine became largely Assyrian. Tablets found at Gezer record in the Assyrian tongue and under an Assyrian notary the deeds of sales of land. The Assyrian culture, which was an inheritance from the earlier Babylonian and Sumerian civilization, poured into Palestine and brought back to life ancient beliefs and practices that lay buried deep in the Semitic nature of the Hebrews.

Among these was the worship of the hosts of heaven—the earliest, if not the only, gods of the ancient Semites. Under King Manasseh, even the courts of Jehovah's temple were open to the worship of these gods and goddesses, particularly to the worship of the Queen of Heaven, Ishtar, or Ashtaroth, who was associated with the planet Venus. Many a housetop became an altar from which incense ascended. Jeremiah thus describes the situation: "The children gather wood, and the fathers kindle the fire, and the women knead their dough, to make cakes to the Queen of Heaven." With the worship of these foreign divinities, the morals of Judah declined. The God of their fathers was speedily forgotten, along with his strict requirements of conduct, so that, as the prophets later put it, only a remnant was saved to become the bearers of the light of revelation to succeeding generations.

SYRIA

Early History

Syria occupies a strategic position between continents and empires; it lies across the narrow bridge that connects Asia with Africa, central Asia with southern Europe. It occupies all the fertile strip between the Syrian desert and the Mediterranean. While the country is rich, it is too small to become the seat of imperial power. Nevertheless, early in human history it developed a very unusual civilization,—the Aramean; and its



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DAMASCUS AND RIVER ABANA

merchants carried its arts and ideas all over the East. The lofty valley between the Lebanon ranges and as far north as the Amanus Mountains is thickly dotted with the mounds of ruined cities—hundreds of little hills that conceal no one knows how much precious information about the life of the second millennium before Christ.

Wars and Alliance with Israel

In Biblical times, the center of power in Syria was Damascus, famous for its beauty and fertility.

David is said to have conquered Damascus, but in spite of that conquest, the Aramean power increased rapidly. By the time of Omri, king of Israel, it had become so strong that Benhadad was able to rob that king of some of his cities and compel him to grant to the Damascenes trading rights in the city of Samaria.

The quarrel between Damascus and Israel lasted many generations. Ahab inherited it; he fought with Benhadad, not merely to recover his cities, but to preserve his very existence. Not content with the tribute which Ahab had paid, Benhadad demanded that the city of Samaria be

surrendered to him for plunder. When this demand was refused, he besieged Samaria, but paid for his insolence with defeat. The next spring, when Benhadad again besieged Samaria, he was defeated by Ahab near Aphek in the Haurân, and was forced into unconditional surrender.

An extraordinary incident then happened: Ahab allowed his conquered enemy to name his own terms, and then gave him his freedom. This act was severely denounced by the prophets. But Ahab saw the shadow of Assyria looming up in the north, and he knew that the only hope for survival lay in peace and union among the little kings of Syria and Palestine. Ahab's magnanimity resulted in an alliance between himself and Benhadad which, in turn, bore fruit in their victory over Assyria at the battle of Karkar.

The Barbarous Invasion of Israel

After this victory, Benhadad and Ahab again fell out, and Ahab lost his life while fighting to recover the Israelitish cities east of the Jordan which Benhadad had agreed voluntarily to surrender.

From this time on, the Aramean domination became more intense. The religious revolution, launched by Jehu against the house of Ahab because of the introduction of Baal-worship by Queen Jezebel, removed from power all the men who might successfully have defended Israel, and left the country helpless before the growing greatness of Hazael, Benhadad's successor. Hazael, to be sure, had nearly lost his kingdom to Assyria, but for thirty years he made good his losses at the expense of Israel and the other nations to the south.

It was Hazael before whom the Prophet Elisha had wept as he foresaw the evils which Israel would suffer from him. He ravaged all the east-Jordan territory south to the desert. His barbarity knew no limit—cities were pillaged, men were pitilessly slain, women were ravished, and children were dragged off to cruel slavery. These were the events which aroused such indignation in Amos, expressed in his prophecy: "For three transgressions of Damascus, yea, for four, I will not turn away the punishment thereof, because they have threshed Gilead with threshing instruments of iron." West of Jordan, Hazael swept over the Maritime Plain to the very borders of Egypt. Even Joash in his mountain fastness of Judah knew that he was powerless to resist, and therefore tried gold, stripping his palace and the temple of all the treasures that had been accumulating since Asa's day.

Where this remorseless conquest would have ended, no one knows. Fortunately for the Hebrews, Assyria invaded Damascus again, and in a few years the proud city was brought low (734 B.C.), never to rise again as an independent power.

One of the bright pictures that relieve this dark record of war is the story of the little Hebrew captive girl who brought the healing of Jehovah to her master, Naaman the Syrian, a great general but a leper.

PERSIA

The Return of the Jews to Jerusalem

Persia's rise to power was startlingly sudden. Cyrus, the viceroy of the province of Ashan under a Median king, revolted and conquered his master in a bloodless battle; then by an unparalleled triumph of personality he conquered and made friends of all the nations of western Asia, one by one, from the Indus and the deserts of Mongolia on the east, to the Ægean Sea on the west. As Babylon had destroyed Nineveh and inherited its empire, so Cyrus captured Babylon and inherited the world. In 538 B.C., Cyrus was absolute master.

One of his first acts was to grant to the conquered nations which Nebuchadnezzar had transplanted permission to return to their several homes, if they so desired. Among those who availed themselves of this new policy were a handful of the Jews whom Nebuchadnezzar had taken from Jerusalem. A few under Zerubabbel first made the wearisome journey of a thousand miles to their desolated home; others followed later, until at last Nehemiah secured grants from Artaxerxes (445 B.C.) that enabled the Jews to refortify Jerusalem and to resume national life.

Judea was merely one of the many provinces of the Persian empire, governed by a Persian governor. These governors differed in their policy: some ruled with justice and others with oppression. It was doubtless during these earlier days of Persian rule, before the coming of Nehemiah, that the suffering of Judah reached its greatest intensity—suffering that is reflected in wonderful Psalms that seem to rise from the extremity of despair. Such Psalms are those beginning: "Out of the depths have I cried unto thee, O Lord"; "O God, thou hast cast us off; thou hast scattered us"; "My God, my God, why hast thou forsaken me?"

In this period we should place that great prophet whose writings have come down to us in the latter part of the Book of Isaiah. In the suffering of his people, this prophet saw the hand of Jehovah purifying Israel, until his "suffering servant" might become the bearer of the news of salvation to all mankind.

The Jews Under Later Persian Rule

The last century of Persian rule was somewhat more lenient. Judea was allowed a large measure of self-government, until about the only requirements laid on her were that she should pay a definite tax, furnish a levy of youths for the royal standing army, and keep the peace. The local government of Jerusalem was responsible to the satrap of Damascus, who, together with nineteen other satraps who administered the Persian empire, reported to the Great King at one of his four capitals—Babylon, Susa, Persepolis, and Ecbatana. This closely knit organization allowed the Jews to devote themselves to religion, which was the interest nearest their

MODERN ANTIOCH FROM MOUNT SILPIUS

heart. The state became virtually a church with the high priest at its head; he administered all matters of religion and government.

It was during the Persian period that the Jews as a nation began to assume the interests and the characteristics which have remained with them to the present day. They ceased being farmers, in order to become merchants and men of affairs. Exile and persecution had scattered them to the four corners of the ancient world. There they took root, and found abundant opportunity to exercise their talents and to rise to positions of commanding influence, both in politics and in business. One remembers that, in the Bible story, Mordecai the Jew became a high favorite in Susa, while his niece Esther became chief queen of the royal harem of Artaxerxes.

The rule of Persia came to an end as dramatically as it began. In the year 331 B.C., the youthful Alexander wrested his world dominion from the hand of Darius, and the Persian empire became a thing of the past. For three centuries, the Jews were now destined to be ruled by Greeks.

GREECE

Early Control of Palestine

The contacts between Greece and Palestine occurred during a time when the Bible narrative is silent—the interval between the Old and the New Testament. Reflections of these contacts are found in the Apocryphal books of the Maccabees, and a good deal of Greek influence is discernible in other Apocryphal writings.

So far as political events are concerned, this period is not important. We know that Alexander moved down the Mediterranean coast in 332 B.C., conquering Tyre on the way, wrecking the Persian sea power and absorbing Egypt. The Jews were wise enough not to resist, and thus won at a stroke the clemency and the favor of this wonderful conqueror. In ten years, however, Alexander was dead, and his successors scrambled for the fragments of his empire.

In that long drawn out contest, Palestine passed back and forth from one temporary victor to another. Now she was obliged to acknowledge Ptolemy of Egypt as overlord; now, one of the Seleucids who ruled in Antioch. The armies of these two powers wrestled back and forth across the plains of Philistia and Galilee. Jerusalem, perched on her rocky eyrie, was a spectator of it all, not especially disturbed by the rapid changes in the standards that gleamed over her gates. The Seleucid king Antiochus the Great finally won the upper hand. Palestine might have remained in this Hellenic control for a couple of centuries had not Antiochus Epiphanes, the successor of Antiochus the Great, decided to root out Judaism. His attempt brought to the leadership of Palestine that remarkable Maccabean family under whom Palestine enjoyed a brilliant, though brief, period of independence.

The Evil Effects of Hellenism

The fateful influence that Greece exercised over Palestine was not in the realm of government, but in the realm of ideas. Greek civilization, which we know as Hellenism, followed in the wake of Alexander's army.

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SITE OF ANCIENT ANTIOCH, SYRIA

Indeed, Alexander considered himself the great apostle of the Greek spirit, and wherever he went, he implanted the Greek language, Greek literature, Greek forms of political organizations, Greek art, and the Greek religion. This propaganda he made effective by the foundation or restoration of many cities, in which he placed colonies of his veterans. In two centuries, the East became thoroughly Hellenized. Native tongues died out in the presence of the virile and lucid Greek. Greek became the language of trade and of diplomacy. It was the *lingua franca*, the speech that was used by respectable people in all quarters of the ancient world.

This conquest by the Greek language outlived the political rule of Alexander. That is why our New Testament came to be written, not in the Aramean language, which was the language of the common man in Palestine, nor in the Latin tongue, which was the language of the world conqueror in the time of Christ, but in the Greek tongue of a conqueror four centuries dead.

Antiochus Epiphanes determined that the Greek religion, of which he was greatly enamored, should become the sole faith of his empire. In Palestine, his seemingly irresistible effort met with an immovable obstacle; the result was a war of destruction, with victory on the side of Judaism.

It was, however, a temporary triumph only. In the long run, nothing could resist the onward movement of the Greek spirit. The younger generations of the Jews became less and less interested in the details of their ancestral faith. They desired no longer to be a "peculiar people," but rather to be citizens of the world. They became more and more Hellenic in their life and their modes of thought. Thousands of them maintained only a nominal connection with the sacred city and its traditions. They preferred to live and make money in Alexandria, in Antioch, in Ephesus, in Cyrene, in Rome. They went into politics and became magistrates and counselors; they went into philosophy and literature; and men like Philo began to interpret the Old Testament in the spirit of Plato. They forsook the temple courts for the gymnasium and the club. They joined the *Epheboi*—Young Men's Greek Association—and wore its insignia of broad-brimmed hat and flowing tunic. The good old Hebrew names were changed—Solomon became Alexander, Joseph became Menelaus, Judas became Aristobulus—and, what was worse, the old Hebrew devotion to religion and morality gave place to a looseness in morals and in thinking more extreme than among the Greeks themselves. While, therefore, Palestine lies under an eternal debt to the Macedonian conqueror, the blessings he brought were sown with seeds of destruction.

In 53 B.C., Pompey passed through Syria, and by arts best known to the Romans left Palestine a Roman dependency. Inasmuch, however, as Hellenism had also conquered Rome, the influence of Greece did not cease when Rome conquered Palestine.

ROME

The Conquest of Jerusalem by Pompey

Quarrels among the Jewish leaders were responsible for the descent of the Roman eagles. There were struggling for the throne of Palestine two brothers, Hyrcanus and Aristobulus, descendants of the Maccabean house that had won independence from Syria. Inasmuch as Pompey was in the East with an army and had just added Mesopotamia, Asia Minor, and Syria to the Roman Empire, each of the brothers decided to ask Rome's aid in his quarrel, and offered the same persuasion, four hundred talents. Pompey made and reversed decisions; and when at last he attempted to visit the Holy City, the party of Aristobulus shut themselves in the temple and the citadel and defied him.

It took Pompey three months to reduce the city. By taking advantage of the Pharisaic scruples about fighting on the Sabbath, he at last made a

breach in the defenses, and began a massacre in which twelve thousand Jews were slain, including many priests at the altar. Through such a sea of blood Rome made her entry into the sacred city. Henceforth, she maintained her grasp on it for seven centuries (63 B.C. to A.D. 635).

Roman Domination and Cruelty

The Romans began now to dictate all the policies of Palestine. The Greek cities that had sprung up east of the Jordan were made locally free and were organized into a league known as the Decapolis. Hyrcanus was made high priest and given the newly-coined title of ethnarch. When the defeated Aristobulus tried to come back by force, Rome sent Crassus against him (54 B.C.). Needing money for his Parthian expedition, Crassus stripped the temple treasury of the hoard that Pompey had spared—twelve million five hundred thousand dollars! Later, a Jewish revolt brought Cassius upon the scene, and he took swift vengeance by selling thirty thousand Jews into slavery. The struggles between Cæsar and Pompey found an echo in Palestine; but whatever became of the contestants, Rome always remained in the saddle.

Comparative peace came to this distraught land when Antipater, the wise grand vizier of Hyrcanus, decided to coöperate with Rome rather than to resist. He helped Julius Cæsar against Pompey, and in reward for his assistance he was given the rank of Roman citizen and was made procurator of Judea, Samaria, and Galilee. Cæsar also granted the Jews all over the world substantial privileges as a reward for their coöperation.

The Rule of the Herods

Antipater's son Herod then came into prominence. Those were the days after the assassination of Cæsar, when Antony and Octavius were trying to thwart Brutus and Cassius in their attempts to dominate the Roman world. Young Herod favored Antony and was rewarded with his patronage; one result was that in 39 B.C. the office of king of Judea was conferred upon him. He had to win his kingdom, however, by force of arms, and Rome helped him with two legions.

After a few years, Antony and Octavius fell out, and the battle of Actium (31 B.C.) made Octavius the master of the world. Herod had vigorously supported his friend Antony, but he succeeded, by means of considerable gold and very much shrewd diplomacy, in transferring his allegiance acceptably to the conqueror. Octavius, accordingly, confirmed him on his throne, and after he had conquered Egypt, he gave Herod the whole Syrian coast from Egypt to Tyre, with the cities of Gadara, Hippos, Samaria, and the territory northeast of the Sea of Galilee thrown in. When Octavius assumed the title Augustus, Herod rebuilt Samaria magnificently, reared a temple to the emperor on the summit of the hill and named the whole town Sebaste—the Greek equivalent for Augustus.

Under Herod the Hellenizing process continued. All of Herod's vast building enterprises were carried out after the Greek manner. It seemed as if Judea were destined to become an indistinguishable part of the great Roman-Hellenic world.

On the death of Herod, Augustus divided the territory among Herod's three sons; but upon complaint of the Jews, one of these sons was banished A.D. 6, and the largest part of Palestine was placed under a Roman procurator subject to the legate of Syria. These procurators resided at Cæsarea, not at Jerusalem, though at feasts and other important functions they stayed temporarily in the Holy City, occupying Herod's palace, which was thenceforth called the Prætorium. They exercised supreme military and financial control, and alone had power of life and death. In general, they were a disgrace to the government they represented. Pontius Pilate was one of them.

Contemporary with these procurators there were other rulers: in Galilee there was Herod Antipas, the tyrant who put John the Baptist to death, and who scoffed at Jesus during his trial at Jerusalem; and east of the Sea of Galilee there was Philip. On the death of Philip, his kingdom was given by the Emperor Caligula to Herod Agrippa I, who in his earlier days had been an intimate of Caligula's at Rome. Because of this friendship Caligula gave him also, for a brief period, authority over Judea as well, and the title of king, so that, during three years (A.D. 41 to 44), Palestine had for the last time a king ruling over all its territory. It was this same Agrippa who tried to please the Jews by persecuting the rising Christian church. He died shortly afterwards in Cæsarea, as is recounted in the Book of Acts.

After his death, Rome restored the procuratorship in Judea and appointed to the office Felix, one of the worst procurators. While the Apostle Paul was lying in his dungeon at Cæsarea, the city was in open revolt against this official. His successor Festus, perhaps the best procurator of the lot, had the pleasure of listening to Paul's famous speech, and would have set the apostle at liberty had he not already appealed to Cæsar.

The Destruction of Jerusalem by Titus

In all these changes of governors, the Jews themselves had no voice. They were a conquered nation in the grip of the Roman military despotism. Under the Romans' strangle hold, self-government did indeed die, but not the spirit of freedom. Driven mad by their governors' utter disregard of right and decency, the Jews broke into open rebellion A.D. 66. The Emperor Nero, realizing the seriousness of the situation, dispatched his best generals, Vespasian and Titus, to the scene of action. Beginning at the north, they reduced Galilee; then took the territory west and south from Jerusalem, and lastly closed in on the city itself in one of the most desperate sieges in history, the horrors of which pass belief. When the

city was finally taken in September, A.D. 70, Herod's wonderful temple was burnt; the inhabitants were either massacred or sold into slavery; and the entire city was razed to the ground. Titus left standing a corner of the temple wall and two towers near Herod's palace, in order to show succeeding generations what a stronghold he had captured. To the victor there fell spoil uncounted, a great triumphal procession at Rome, and the memorial arch of marble that still crowns the Roman Forum, showing in one of its panels a procession of Roman soldiers carrying the seven-branched candlestick, the table of showbread, and the silver trumpets from Herod's temple.

Desperate but Unsuccessful Resistance

There were still plenty of Jews left in Palestine after the destruction of their sacred city. To be sure, the Sanhedrin, the party of the Sadducees, and the entire priesthood as an institution perished forever; but Judaism remained, not only in Palestine, but in the great commercial cities of the world; moreover there were still the Law, the synagogue, and the rabbis. Galilee became the center of rabbinic influence.

But the sullen hatred of Rome kept showing itself in Jewish settlements in various parts of the empire. Messiahs were constantly appearing to excite groundless hopes, and the Roman arms had constantly to be called upon to put down revolt. Jerusalem itself still lay in heaps, peopled only by the Tenth Legion. When the Emperor Hadrian announced that he proposed to restore Jerusalem as a Roman colony, the fanatical Jews became desperate. Bar Cochba declared himself to be the Messiah, proclaimed himself king, and put himself at the head of the Jews who flocked to him from all over the world. Hadrian took the field in person against him. The resistance was desperate for a period of three and a half years, but Hadrian won (A.D. 135). He destroyed in Palestine fifty fortresses and nine hundred and eighty-five villages; he killed in battle five hundred and eighty thousand men, and caused untold numbers more to die of wounds and famine; the slave markets of the East were glutted with Jews.

The emperor then finished the rebuilding of Jerusalem in the classic style, with colonnaded streets, forums, a basilica (law court), a theater, and a stadium; he erected a temple to Jupiter on the site of Herod's temple, and one to Venus where now stands the Church of the Holy Sepulcher. He named the new city Ælia Capitolina, and forbade the Jews ever to live in it, or even to approach it near enough to see it. The detested name Judea was blotted from the Roman vocabulary, and the land renamed Syria Palestina.

Thus definitely ended the life of the Jews as a nation. Since that time they have lived only as a race and a religion, scattered like dust to the four corners of the earth.

THE KISS OF JUDAS
From a painting by Ernest Hébert

HOW TO LOOK AT A PICTURE

The Man Behind the Picture

MOST people have a horror of art galleries. To them art is "high-brow" and something too difficult to be understood. It is true that unless one has a special interest in art or has been taught how to look at a picture, the great paintings of the world are usually meaningless, but it does not follow that the average person must be forever deprived of the pleasure of an acquaintance with the masters of art. He may by a little thought and consideration learn to get their message. Since this acquaintance with great paintings is a part of the cultural equipment of every educated person, our problem is to discover the best way of becoming familiar with them.

It may help us to understand art if we look at it as a human document. Back of every picture there is a painter and an experience. We must learn so to look at the painting that we shall have the painter's experience, an experience that was to him so valuable and so compelling that he could not rest until he had put it into permanent form for others to enjoy. This human experience was, first of all, an experience of seeing, of visualizing.

The Imagery of Great Minds

Now, according to the art critic Berenson, "pictures are the embodiment of the imagery of great minds." In looking at pictures, we see elements that have entered into the experience of the artist. We see how he combines and arranges in order to present to the world his ideas or his feelings, and since an artist, if he is great, sees more keenly than most people and notices details that others would pass by, it becomes a very fascinating study to discover precisely what the artist has experienced, for his imagery takes us into strange lands and among strange peoples.

And right away, be sure to note that the artist's visualization is conditioned by his personality and his epoch. He sees only what the world about him furnishes, and he sees it through glasses that take a peculiar tinge from his own emotional and intellectual nature. Fra Angelico can see only things that are religious; the personages in his pictures are monks, nuns, churchmen, saints, and Bible characters. Gentile da Fabriano, though a contemporary, looks upon the world with the eyes of a worldling; he sees kings and courtiers, hawks and hounds, the pomp and pageantry of life. Raphael sees the world as beauty; Michelangelo as energy; Da Vinci as the manifestation of soul; Botticelli as form; Rubens as glory. If we remember these limitations, we shall endeavor to see the world, for the time being, through our particular artist's eyes and from his angle.

ADORATION OF THE KINGS

Detail from a painting by Gentile da Fabriano

Find the Facts

The first direction to observe, therefore, in studying a picture is to find the facts: to see what the artist has actually given us, to look at the painting long enough and diligently enough to stamp all its essential details on the memory. This process takes time. The eye should wander over the picture many times, and the mind should take note, not only of the chief features, but of the minor ones. If the picture is a simple one, a portrait for example, this examination will be brief. The facts to notice will be the features of the face, the pose, position of hands, details of dress, color, and so forth. Other pictures however are crowded with details, which may or may not be significant.

An example of a picture whose crowded details are not in themselves significant is Gentile da Fabriano's *Adoration of the Kings*. Only the right half of the picture is here shown. In the upper left-hand corner we see the procession of kings approaching Jerusalem to make inquiries of King Herod; in the upper right-hand corner, the kings and their train march up the hill to the gate of Bethlehem. The main picture gives us a close-up of what then takes place within the walls, in the middle of the town—the kings present their gifts to the Holy Family while their courtiers wait impatiently behind. The Holy Family and their surroundings, and two of the kings, are not shown here, but we can see part of the flowing robes of the kneeling monarch at the left of the third king, who stands ready to offer his gift. This main picture complete contains, besides the Holy Family, twenty-two men, nine horses, a camel, a greyhound, a lioness, a leopard, two apes, three falcons, a dove, an ox, and an ass. Individually, to be sure, these do not happen to be significant, but together they form a rich pageant which seems to have stepped out from the heart of the Italian Renaissance.

In other pictures in which the details are significant (7:15,33), you cannot possibly understand the message of the whole until you have observed and understood the parts.

In either case, whether the details are important or not, you should go over the picture until you have made a mental photograph of it so sharp that, when you close your eyes, you can still see it and in imagination point out each detail. Memorize, also, the correct title of the picture and the name of the artist, so that hereafter you have a sort of magic command of this masterpiece.

Find the Focus

the artist's thought

If the first experience of the artist, which we are endeavoring to reproduce, is the experience of seeing, the second is the experience of understanding. The artist has been thinking as well as looking, or, following

the more probable order, he thought first and then arranged on the canvas his store of images in such a way that *you would necessarily think his thoughts after him.* Therein lies the distinction between an ordinary painting and a masterpiece. The masterpiece is an ordered array of images. Behind the array was an organizing idea, and that idea so disposed of the images, so grouped them, so emphasized them, or, to use the artist's phrase, so composed them, that the spectator is led unerringly to grasp the central thought; that is to say, the composition of a picture leads you to that portion of the canvas where the main message is localized. This point may be called the focus—the center of attraction for the eye, that point to which the regard gravitates again and again, in spite of the attractiveness of all other portions of the canvas.

LINEAR COMPOSITION

Perhaps the simplest method of establishing the focus is by means of leading lines. It is a fact that a succession of bright spots tends to attract attention along the whole series. The eye naturally uses the spots as stepping-stones. A line that separates light from dark also constitutes an eye-path. The edges and outlines of things seem somehow to attract the attention and lead it back and forth from end to end.

Test this principle with such a picture as Murillo's *Immaculate Conception* (frontispiece, Vol. Eight). Here is a central figure surrounded by cherubs—so simple a picture that one might forgive the master for any absence of composition. But please note that if you start from almost any portion of the border of the canvas, you will find eye-paths of light—legs or arms or bodies of the ethereal cherubs—which lead the eye toward the central figure; and, having reached the garments of the Virgin, your eye will discover that the path continues along the folds or the margin of her dress until further passage is blocked by her hands. Even the upward glance of the Virgin does not lead your eye off the canvas, for you will notice that her eyes are not converged, but are so relaxed as to diverge slightly; the line of her vision, projected backwards, still terminates under her hands. The artist, in this way, is trying to tell you that the message of his picture is to be found in the heart of Mary.

Or take, for example, Rubens' *Jesus in the House of Simon.* Here there are two foci. Many of the lines lead to the face of Jesus—the lines of his clothing, of the curtain behind, the rows of faces, and his own outstretched hand. The eyes of almost all in the picture are likewise converged upon Jesus. On the other hand, Simon the host is looking at Mary, and there are numerous lines that converge upon her; Christ himself is pointing toward her even though he looks at Simon. We are obliged to confess, therefore, that the artist wants us to see two things—Christ, who is the chief guest, the great Teacher, and Mary, who is the object lesson he is now using in his effort to help Simon.

JESUS IN THE HOUSE OF SIMON

From a painting by Rubens

A study of the figures reveals their thought and feeling: Simon, on the left, indignant at Mary, astounded at Jesus, stung by the rebukes he has received; the old man on the left, curious about Mary; the two men under the peacock, wholly captured by the skill and wisdom and extraordinary humanity of this peasant leader; the stout man above Mary, listening to the tale one of the disciples is telling about Mary's past; the disciple next Jesus, emotionally overcome by the spectacle of this redeemed woman's gratitude; and Christ, quite at his ease even during such an unwonted experience, making the best possible use of this opportunity to teach tolerance and forgiveness.

Rubens has given us here a true picture of human life. He has brought us face to face with cultured self-righteousness, devout ignorance, wanton sin, and a prophet of the living God. Over and over again this scene has been enacted: self-righteousness rebuked, devotion made more enlightened, the sinner saved.

PSYCHOLOGICAL COMPOSITION

A second and perhaps more frequent method of attracting the attention is the use of psychological paths,—lines of interest established by the personages in the picture itself. Every person in a picture is looking at something. By making several of these persons look at the same thing, the artist makes you look at it also. He can trust this trait of human nature every time. He knows that you will follow the crowd and look at the thing that interests everybody else.

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PETER'S DENIAL

From a painting by Ferdinand von Harrach

A good instance of this kind of composition is Ferdinand von Harrach's *Peter's Denial.* The picture represents that moment in the incident when "the Lord turned and looked upon Peter." Almost everybody is looking straight at Peter,—the soldiers seated on their pile of straw, the maid going up the steps, and Christ as he passes from one chamber of trial to another. For this reason you, also, look at Peter, which is precisely what the artist wanted you to do.

Test this method yourself with the other pictures in these books, and see how frequently the artist makes use of it. Usually the artist employs both the psychological and the linear methods, and so the more strongly bids you look at the spot where the secret of his message is to be revealed. See also *Christ and the Doctors* (7:21).

Still another method of attracting the attention is to put the chief object in the foreground, to make it large, distinct, compelling, and to subordinate to it all the accessories. An illustration of this is found in *Diana or Christ* (8:250), where we see that the young woman is placed in

the foreground and rendered conspicuous by her white dress, while the other figures immediately around her are made subordinate by dark clothing. See also *The Mourning of Jephthah's Daughter* (1:314) and *Christ Washing Peter's Feet* (8:9). This method, also, is sometimes supplemented by one or both of the others.

Find the Message

The focus, however, is only a means to an end. What is the message that the artist wishes to convey in his focus? That is a consideration to be thought out with the aid of the hints the artist has given. In this the person of culture has the advantage, for his mind is already stocked with ideas and images. He knows something of mythology, of history, and—what is particularly useful in studying pre-Renaissance paintings—something of the Bible and church history and the development of dogma. For it must be remembered that art was the eldest daughter of religion and that for many centuries she was her chief and constant handmaiden. Before the sixteenth century practically all pictures were religious, and until the seventeenth century many pictures still had a religious theme.

The Artist as Intellectual Interpreter

symbolism

It will be particularly necessary to know the symbols which through the ages have been used to express certain ideas, or the emblems that go with certain persons. One must be able to recognize John the Baptist by his slender reed cross; Peter by his keys, curly hair, and square beard; Paul by his bald head, long pointed beard, and sword. He must know that Saint Catherine has a broken wheel; Saint Bartholomew, a knife. He must recognize the four evangelists in their animal emblems—Matthew by the winged man, Mark by the winged lion, Luke by the winged ox, and John by the eagle. He must be able to conjure with anchors, doves, chalices, skulls, sheep, fish, vines, and all the other paraphernalia of the artist's tradition. He will then be in a position to discover the artist's intent, where a person not so well informed could discover merely a blank.

the didactic picture

Then, again, a picture may have been painted to teach a religious truth. In the early centuries the Church looked upon art as one of the surest and most attractive means of securing converts and disseminating the doctrines of the faith. Priests often furnished the theme and suggested many of the details, while the artist reduced these to order and beauty. All the great dogmas of the Church, like the Incarnation, the Atonement, the Trinity, have been painted over and over again, and painted by some of the greatest masters.

Such a didactic picture is the *Adoration of the Shepherds* by Van der Goes, now found in the Uffizi Gallery in Florence. The shepherds, it is true, are adoring, but the actual focus of the picture is not the shepherds.

ADORATION OF THE SHEPHERDS

From a painting by Van der Goes

That focus is the Infant Christ, lying on the pavement in the center of the group of shepherds and angels and the Holy Family. The hands of all the spectators are folded in prayer. The eyes of nearly all are focused upon the child. The child itself is hardly an infant; rather he is a manikin with a mature face and an august brow, wearing an expression of conscious divinity. Rays of light stream from his whole body, as an early legend relates they actually did on the night of the Nativity. These rays—or, as they are called, the *mandorla*—are in reality a symbol. They indicate that the child is here Incarnate Deity, the second person of the Trinity, who, even as he lies upon the floor, has the weight of the universe upon his shoulders. His final mission to man is hinted in the symbols placed in the foreground, the flower to signify that he is the Rose of Sharon and the Lily of the Valley, and the sheaf of wheat to tell us that he is the Bread of Life. Such a picture as this must be understood intellectually or

not at all. It may be remarked in passing that the manikin form of the Saviour ceased to be employed as the Renaissance came on: the child became more and more natural, until in Raphael's *Madonna of the Chair*, for example, he is as human as any Italian baby. These human babies are practically all nineteenth century portrayals of the Christ Child.

HISTORICAL PICTURES

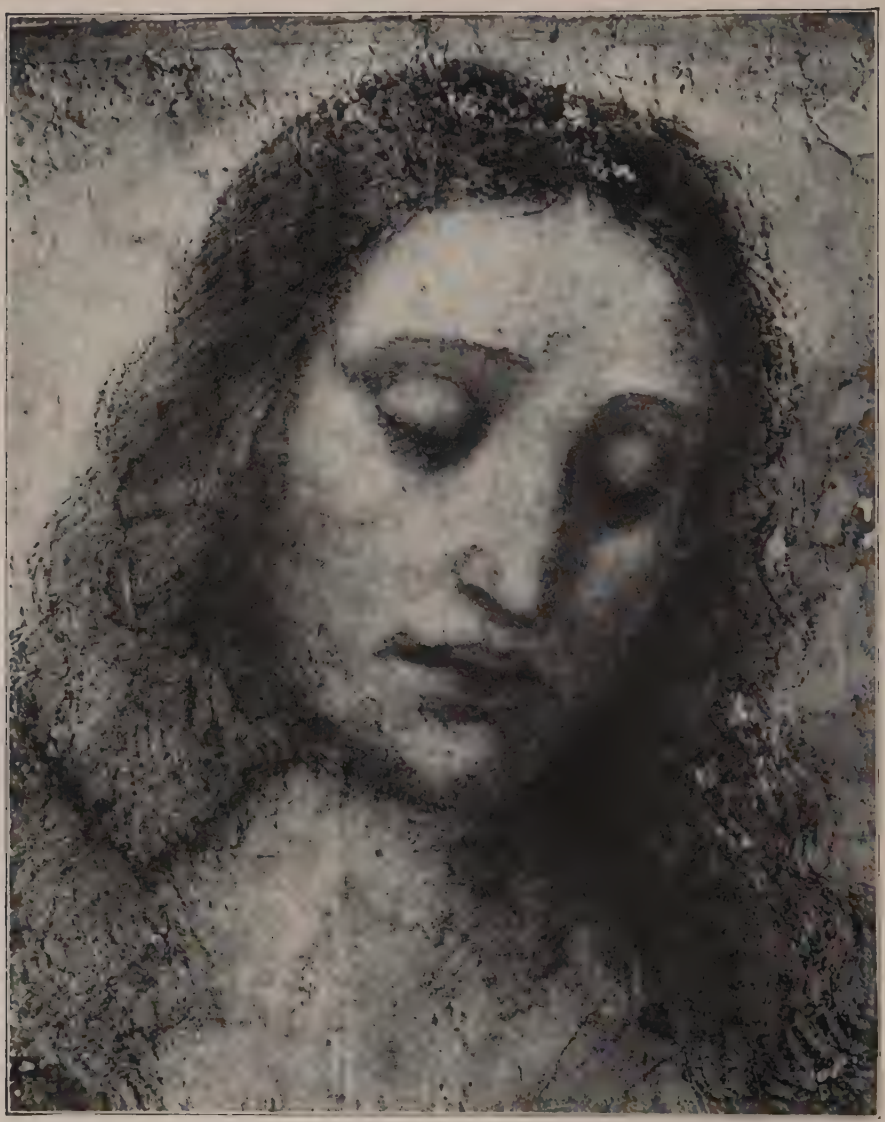
There are many other pictures the key to which is to be found in the understanding. To this class belongs the long array of historical paintings in which the great personages of history are presented in the midst of their labors and achievements. Among these are countless illustrations from the lives of the saints and stories from the Bible (1:29; 2:35; 3:77; 8:22, 23, 43, 70, 76). To understand these fully requires a rather formidable mental equipment. In general, one may say that on the intellectual side one gets out of art only so much as one brings to it. There is no substitute for a full mind. Fortunately, however, one may acquire this fulness if one resolves to penetrate into the meaning of the greatest of the masterpieces, for the great masters have many times been expounded: they are all down in the books.

The Artist as Emotional Interpreter

THE STUDY OF PORTRAITS

Quite another type of picture carries comparatively little intellectual meaning. The picture was born in an emotion in the artist's soul His message is an emotion. It must therefore be appreciated with a quite different technique from that required by the intellectual type of painting. To be sure, if the picture is sufficiently bold and dramatic, it requires no special effort to get an emotional reaction, but the great majority of paintings, especially the earlier ones, are quite undramatic in their method. They depict, as in the case of Giotto's *Saint Francis Preaching to the Birds* (5:405), simple narratives, the emotional value of which it is easy to pick up by a mere glance at the different characters on the canvas.

But as one approaches the age of the Renaissance when the artist has attained complete mastery over his materials, pictures become more subtly emotional. They begin to disclose the soul, so that the whole aim of the artist sometimes seems to be the depiction of psychologic states. Indeed, Leonardo da Vinci declares that picture to be the finest which most unerringly discloses the state of the soul behind the face, and he maintains that if an artist were skilful, he would be able, by subtlety of line, to suggest every emotion of which the human heart is capable. With this idea in mind, the study of portraits becomes a fascinating one, an endeavor to read character. Study the faces of the disciples in Da Vinci's *Last Supper* (7:134), and notice how each disciple reacts to the announcement made by Christ that one of them should betray him.



HEAD OF CHRIST

From a drawing by Leonardo da Vinci

This is a study made by the artist for his painting, *The Last Supper*. Unlike all preceding painters, who chose to depict the moment when Christ said, "This is my body, broken for you," Leonardo da Vinci chose the moment when Christ announced his imminent betrayal —"Verily, one of you shall betray me." In this picture he has given us the face of Christ at the instant of his supreme sadness, when for a brief moment he abandons himself to the grief of outraged friendship. No sadder face was ever drawn.

Test yourself by means of Da Vinci's *Head of Christ*, the sketch the artist made for the chief figure of his great *Last Supper*. What sort of person is here represented? He is a young man in the strength of his youth; his beardless face reveals in its unconcealed contours every subtlest movement of the thought within. It is a Hebrew face, sensitive as the young Isaiah's to the whisperings of God; an intellectual face, keenly alive to the meaning of the issues that focus in this moment, though they stream hither from the boundaries of space; a disciplined face, one that has subordinated to the higher Will the imperious forces of body and soul, and can look tragedy calmly in the eye; an emotional face,—the saddest face in history or in art—yielding itself for a moment only to the tortures of betrayed friendship, of spiritual teachings misunderstood or perverted, of work unaccomplished and purposes unfulfilled, of love poured out in vain.

FEEL YOUR WAY INTO THE PICTURE

To appreciate emotional pictures requires not only considerable time but a proper method. That method may be described as feeling one's way into a picture. The method is based upon the well-known psychological axiom that mental states and bodily states are interdependent; that, as certain emotions reveal themselves by bodily postures and facial expressions, so, conversely, certain facial expressions and bodily postures will produce a definite emotional reaction.

One can test the truth of this by sitting down alone, turning the corners of one's mouth down, and causing the lower lip to tremble slightly. A feeling of melancholy will at once result. Watch a group of children as they listen to a good story-teller. As the emotions of the teller reveal themselves upon her face, the children by their spontaneous imitation reproduce in themselves these same facial expressions, with the result that whatever the teacher feels they feel with greater or less accuracy; they are carried along in the emotional current of the story vastly more by this imitation of their leader than they are by the emotional voltage of the words they hear. Emotion is a reflex of bodily states.

Experiment with a picture. Begin with some of the minor characters in it and assume their gesture or posture or facial expression. Look as they look, and you will begin to feel as they feel. Do this in turn with each of the characters, in imagination at least if not actually, and you will find yourself experiencing one by one all the various shades of feeling which the characters in the picture have. You will then know how grand it is to be heroic, how fierce it is to fight, how wonderful it is to love, how glorious to sacrifice oneself in a great cause.

From the many pictures in THE MASTER LIBRARY, it would be interesting to select those which might be classified as emotional pictures. The following references suggest a few pictures of this type: **1:321; 2:319; 3:95; 7:145, 194, 313.**

Martini

PAUL IN THE PALACE OF NERO

Paul, completely absorbed in his message, is oblivious to the splendor that surrounds him as he preaches to one "of Cæsar's household." A greater than earthly glory fills his soul. His chief auditor, deeply touched, seems almost persuaded, while the eager servants, unobserved by their mistress, stop to listen.

AN EXPERIMENT IN EMOTIONAL INTERPRETATION

A good picture to experiment with is Martini's *Paul in the Palace of Nero*, in the Vatican Gallery. Following the method we have suggested, you will first note the details of the picture: the splendid palace itself, the Golden House on which he lavished imperial wealth; its marble floor, grand furniture, and the huge tiger-skin used for a couch cover; the suggested garden outside with its foliage and its wonderful sunshine; the herm-statue of Nero—an elongated pedestal surmounted by a head—together with the inscription, "To the Divine Nero"; a wreath of flowers around the neck of the statue, and the incense burning before it, to recall to our minds the custom of deifying the Roman emperor and worshiping him even while he still lived. Do not fail to notice the entranced, though half-hidden, auditors, the servants of the house, who cannot resist the temptation to hear every word.

Now try the psychological method; become yourself Paul, the preacher. You begin to lose consciousness of all this magnificence about you; you forget that you are in the imperial palace; that you are talking to one of the most influential women in the world; that she is very beautiful; and that, if you should win her favor, it might mean great things for you and the church you represent. None of these suggestions crosses your mind; you are absolutely lost in the great moral theme which it is your mission to give to the world—nay, to give this particular human soul before you, who needs so desperately the salvation you are offering. It is a wonderful theme, a lofty theme, a theme not associated with earth, but rather with the high heaven and with God himself, with that wonderful place and time toward which human destiny moves.

Now put yourself in the place of this solitary listener. You again forget your surroundings. Yet you do not quite forget yourself: you see yourself pictured in every word this strange preacher utters; you feel the emptiness of your life, even though you have lived in a palace. You are conscious that God, in the person of his messenger, now calls upon you to leave your life of shame and rise into that spotless world where Christ reigns. You are almost persuaded to be a Christian. Do you dare to take the step?

The Value of a Masterpiece

Though the methods here suggested will certainly be found helpful to the beginner, one should guard against disappointment at not getting results at once or from every picture. All great works of art have in them an infinite element, a bigness of experience that often overtops and surpasses any experience or power of insight that we may bring to them. Whoever read Shakespeare and could say, "Yes, I understand; I shall not have to read him again"? Who ever listened to a Chopin Nocturne and said, "Once is enough"? Great masterpieces grow on us, which is another

way of saying that as we grow, as our insight into life deepens, and our sense of values becomes more profound and true, we shall find that the great creative souls of the world have been there before us and have already placed their experiences where they might meet us on our journey, when we were ready for them. Thus those who have lived most deeply, who have tried to understand the mystery of life and to appreciate its spiritual values and experiences are they who ultimately will understand art and will find in it their joy and supreme inspiration.

USING THE BIBLE

THE BIBLE AS LITERATURE

Its Literary Excellence

THE Bible includes the most beautiful of literature. Its books contain some of the unquestioned masterpieces of writing. Its charm of poetry, narrative, spoken word, and character study is inescapable. In lyric beauty and solemn grandeur it surpasses all other products of the pen of man. Those who have attained familiarity with its hidden treasures of word and line, and have surrendered themselves to its ever-growing attractiveness, know the sure bases on which its literary supremacy rests. There is no volume so fascinating in all the cloistered libraries where, hidden away from all but loving eyes, is kept the past's incalculable hoard.

The Beauty of the Bible Stories

The stories of the Bible have become the prized possession of the children of every race. Every people has its narratives of adventure gathered about its cherished heroes, but the stories of the Bible do service for the universal childhood mind. In every generation Abraham goes out from his country toward an unknown land; Joseph is sold by his envious brothers, and by the providence of God becomes the viceroy of Egypt and the savior of his people. Moses, saved from royal persecution by the audacity of his mother, grows up to be the deliverer of his brethren, leads them across the sea amid darkness and tempest, gives them oracles for their direction, smites the rock for their refreshing, and leaves them at last with his benediction within sight of the land on whose soil he was never to stand. Absalom, the handsome wayward prince, rides through the streets with his chariot and fifty men to run before him, or sits with calculating friendship at his father's palace gates to win the hearts of the men of Israel. Elijah climbs the steep sides of Carmel to confront the leagued opposition of the land and overthrow the priests of Baal; then girds himself to run before the horses of Ahab to the gates of Jezreel.

The stories of Jesus, which we know as the parables, are the most perfect gems of thought and speech in literature. Their perfection consists both in their penetration into the secrets of character and in their matchless beauty of form. They are ideal materials for religious education. Children at the impressionable age are made what one wishes to make them, less by direct command than by the power of great stories. In listening to a narrative of courage, faithfulness, chivalry, virtue, and sincerity the child puts himself in the place of the hero, and invests himself with his qualities. For this reason, as well as for their imperishable charm, the stories of the Bible have been the chief material for the entertainment and the religious education of the race.

The Beauty of Bible Poetry

More attractive still is the poetry of the Bible. In fragments it breaks out from the life of early Israel in proverb and refrain, or takes more elaborate form in such war chants as the Song at the Sea, and the Song of Deborah. The Book of Job is one of the unchallenged masterpieces of universal literature. It has been well said that no literary critic of any race or age could fail to include this great poem among the six greatest works of literature. Its stately prose prologue, with the swift involvement of the hero in tragedy, and the rapid hammer strokes of fate bringing the fourfold disaster upon him; the solemn curse upon the day that betrayed him into life; the shuttlelike weaving of the argument in the three-fold cycle of debate between Job and his friends; Job's tremendous Oath of Vindication; the Interruption of Elihu; the Voice of God out of the storm; and finally the prose epilogue, all constitute a succession of chapters that search heaven and earth for the rich materials of argument and illustration which they lavish upon the reader. Single chapters, like the Mine of Wisdom, the War Horse, and the Sea Monster, are sufficient alone to place the book in the company of the great poems of the world.

But in the Psalms the highest levels of lyric beauty are reached. Here are the voices of poets to whom Palestine was the most beautiful of lands; they never tired of singing its praise in their adoration of the God who made it so lovely. The starry heavens at night were almost a living wonder to poets like the men who composed Psalms 8 (5:137) and 19 (5:150). From the mountain tops of the long central range they looked with awe upon the storm, which, rising out of the sea like a man's hand, swept onward along the mountain glens till the very cedars of Lebanon fell crashing before it; then passed on its majestic way far out over the eastern uplands, as decribed in Psalm 29 (5:148). Who that has read with attention Psalm 104 (5:140) can fail to be impressed with its delight in the hills and valleys and far-stretching sea of Palestine? Not less did the singers of this great collection, which became the hymn book of the later temple, delight in the great movements of Israel's history. Imagination plays about the arrival of the Ark in Jerusalem to the singing of Psalm 24 (5:267); the exultation of Jerusalem over the deliverance from Sennacherib, in Psalm 46 (5:203); the departure of the exiles toward Babylon, as hinted in Psalm 42 (5:238), in which the very highest levels of lyric beauty are reached; the heartbreak and anger of captivity in Psalm 137 (5:369); and the bitterness of Maccabean martyrdom in Psalm 74 (5:349). Neither does one wonder that Psalms 51 and 32 (5:163, 155) have become the world's confessional; nor that Luther made Psalm 46 (5:203) his own, and composed upon its lines the battle hymn of the Reformation; nor that Cromwell taught his troops to charge to the strains of Psalm 68 (5:258), "Let God arise, and let his enemies be scattered."

But the Psalms were not composed alone for great occasions. They were the common vehicle of the religious life. Theirs are the voices of simple lives, as well as of the great. All shades of experience are portrayed in this collection. In going through this anthology, one passes homes where bitter sorrow has fallen; he hears the low tones of mothers hushing their children with a song of quiet trust in God; he finds saints bowed over baffling problems of seeming mistake on the part of Providence; or he joins a band of pilgrims journeying in holy joy up to the feast at the city of the great King. Psalms like these come to us, not only with the emotions of their first singers, but laden as well with the gladness and sorrow of all the generations of the light-hearted or weary travelers along the roadway of the years.

> "Such songs have power to quiet the restless pulse of care,
> And come like the benediction that follows after prayer."

Other beautiful poetry there is in the Bible, such as the Proverbs, jewels five words long, which on the stretched forefinger of Time sparkle forever; the lovely lyrics of the Song of Songs, that panegyric of true love, rich with scented winds from gardens of spices; or the plaintive lines of dirges, like the Song of the Bow (2:86) and Lamentations; or the holy gratitude of young and happy mothers over their first-born sons, as in Hannah's song of praise (1:328) and the Magnificat (7:9). The prophets, too, have much impressive poetry. The solemn refrain of Amos, "For three transgressions of Damascus, yea for four," the hopeful dialogue between Jehovah and the wayward nation in Hosea, and the glorious picture of peace presented by Isaiah (4:24) are but a few of many fragments of poetry which are found all along the way from the Hymn of Creation at the beginning of Genesis (5:3), past the Hymn of the Suffering Servant (4:82) to Paul's Hymn of Love (8:236).

The Beauty of Bible Eloquence

Hardly less impressive from the artistic point of view is the eloquence of the Bible. We are accustomed to speak of men like Demosthenes, Cicero, Chrysostom, Burke, Webster, and Phillips Brooks as the masters of the spoken word. Their orations and sermons have been studied by seekers after the secret of persuasive public speech. Yet, judged by every canon of effectiveness, the orators of the Bible stand in a place above all other public speakers. In the orations of Moses as they are set down in the Book of Deuteronomy, the sermons of Isaiah, the burning words of John the Baptist, the addresses of the apostles Peter and Paul, and most of all in the teachings of our Lord, there are presented examples of effective eloquence which outrival all others that we know. When it is remembered that the masterpieces of oratory of which the world most speaks have been preserved to us in practically unabbreviated form, while we have to de-

pend upon mere fragments of Biblical sermons for our knowledge of their content and movement, the contrast is still more effective.

What charm there is in the elaborate picture of the choice of a wife for Isaac, an incident that is given larger space than any other in Genesis. Who that has read the tender plea of Judah to the unrecognized Joseph for his little brother Benjamin has been able to keep back the tears? Is there not a strange stirring of the heart as Isaiah of Jerusalem falls into his solemn refrain, "For all this His anger is not turned away, and His hand is stretched out still," and proceeds to describe the terrible onset of the Assyrian army that shall leave the city desolate? The charm of the friendship of David and Jonathan is undying; the idyl of Ruth is unsurpassed in literature; the portrait of the perfect woman in Proverbs is classic; and the seven songs of the Book of Revelation are full of stately magnificence.

The Beauty of Bible Biography

Beyond all other beauty, however, which this Book of Books reveals is that of character. Here, in spite of all the limitations of the age in which they lived, are shown the most splendid characters in history. In sheer perfection of spirit and behavior the lives of Joseph and Jonathan excel all that we know of antiquity. As examples of courage and high purposefulness, in an age which at best was far from enlightened, Abraham, Moses, Samuel, David, Solomon, Hezekiah, Josiah, and the Prophets make up a galaxy of brilliant and outstanding men.

In the apostles and friends of Jesus a similar greatness is discovered. They are not without their limitations, but, in comparison with any like number of men in history, they have the attractiveness which inheres in great achievement. It would be difficult to think of the world without these men. It is in this Book alone that their lives are conveyed to us, and this of itself might well entitle it to the supreme place in literature. But beyond all this the one Life before which all centuries stand with uncovered head, the One whose words hang in the air like banners, and whose sentences walk through all the earth like spirits, is described only in this Book. Such a life makes the crown and consummation of this Book. To have spoken no other message than this would have been enough; to have painted no other face would have conferred immortality.

It is desirable that, so far as possible, the motive for the reading and study of the Bible should be that of interest in its ethical and religious ideals. But it must be confessed that there are many to whom these considerations make no appeal. Such persons are not necessarily without ethical and religious concern, but they may think themselves sufficiently provided with such material from other sources. In such cases one is glad to find that the literary appreciation of the Bible provides an inducement sufficient to lead to a study of its contents. It is often true that men and women who would not be sensitive to their ignorance of the Bible as the

supreme book of religion would be ashamed to confess themselves unacquainted with the greatest of literary masterpieces. It is greatly desirable, therefore, that by any and all means an increasing number of intelligent people may be led to give to the Bible some portion of the attention which it demands. And no matter what the avenue of approach, whether that of literature, history, or archæology, once in the domain of Biblical literature, they are sure somewhere to meet the King face to face. For this reason it is possible to say that any sincere effort at Bible study is an act of worship.

Edoardo Forti

STREETS OF A ROMAN CITY IN THE TIME OF PAUL

This is an idealized conception of a Roman city. One sees in the distance the triumphal entrance gate of the city, the hanging gardens of some rich resident, a temple, the pillared entrance to one of the better houses, and some of the little shops that line most of the street. On the street corner is the public fountain. In the narrow roadway one discovers the ruts worn by the wheels in the solid blocks of the pavement.

A READING COURSE IN THE LITERATURE OF THE BIBLE

The Beginnings

The Story of the Creation 5:3–8
The Garden of Eden 3:5–7
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Cain and Abel 3:14–16
The Flood 3:23–31
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The Destruction of Sodom and Gomorrah 1:19–25
The Testing of Abraham 1:31–34
Isaac and Rebekah 1:43–51
The Birthright and the Blessing 1:59–64
The Fugitive's Dream 1:65–67
Jacob's Courtship of Rachel 1:68–71
Jacob's Return to Canaan 1:73–86
Joseph Sold into Egypt 1:89–95
Joseph Thrown into Prison 1:95–98
Joseph Wins the Favor of Pharaoh 1:98–104
Joseph and His Brethren in Egypt 1:104–121
Jacob and His Family in Egypt 1:121–135

Narratives of the Exodus and the Conquest

The Birth and Youth of Moses 1:141–146
The Call and Commission of Moses 1:146–151
The Oppression of Pharaoh 1:152–156
The Plagues of Egypt 1:157–175
The Passage of the Red Sea 1:176–182
The Manna and the Quails 1:183–187
The Revelation at Sinai 1:190–196
The Golden Calf 1:196–201
The Meeting of Moses and Jethro 1:205–209
Aaron's Rod That Budded 1:210–211
The Report of the Spies 1:213–217
Water from the Rock 1:218–219
Last Days of Moses 1:228–231
Joshua's Commission 1:237–238
The Escape of the Spies 1:238–241
The Passage of the Jordan 1:242–246
The Fall of Jericho 1:249–252
The Sin of Achan 1:252–254
The Battle of Gibeon 1:260–264
The Death of Joshua 1:268–272
The Story of Balaam 3:37–46

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The Birth and Call of Samuel 1:325–331
The Death of Eli and His Sons 1:332–334
The People Demand a King 1:336–338
The Story of Samson 3:47–63
The Story of Ruth 3:155–166

Narratives of the Great Kings of Israel

Saul Chosen and Anointed King 2:5–11
The Exploits of Saul and Jonathan 2:11–19
The Rejection of Saul 2:19–23
David Anointed King 2:27–29
David and Goliath 2:29–36
David and Jonathan 2:41–47
David's Escape from Saul 2:61–64
Nabal's Churlishness 2:64–70
Saul and the Woman of Endor 2:79–82
The Defeat and Death of Saul 2:82–87
David King over all Israel 2:88–97
David's Sin and Nathan's Reproof 2:110–114

Absalom's Conspiracy 2:123–141
David Chooses His Successor 2:150–155
The Judgment of Solomon 2:166–168
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Give Ear to My Words, O Lord 5:325
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THE BIBLE IN EVERYDAY SPEECH

NO book in the world is quoted so often as the Bible. There are hundreds of phrases from the Bible that are constantly used in common speech. We find these in editorials, we hear them in public addresses, and we use them ourselves. They are used regardless of their source, and often those who employ them do not even know that they come from the Bible.

The object of the following list is to show how the Biblical language has become a part of our secular speech, rather than to quote passages of religious value.

Coined as they were out of the deepest experiences of life, these concentrated and pithy phrases are easily the most expressive in the language. Whoever aspires to write or speak with compelling power should know how to command them. Any one who would improve his ability to inspire and convince can scarcely do better than to study the use of these phrases and the Biblical accounts in which they occur.

Aaron's rod that budded 1:211
Abraham's bosom 7:375
Add a cubit to his stature 7:296
Alabaster box 7:115
A little lower than the angels 5:139
All men are liars 5:128
All things to all men 8:65
Alpha and Omega 8:411
Am I my brother's keeper? 3:16
Ananias 8:17
Apple of the eye 5:328
Apples of gold in baskets of silver 6:288
As a drop of a bucket 4:79
As a man thinketh 6:132
As a tale that is told 5:224
As many wives as Solomon 2:187
As sheep for the slaughter 5:353
As the sand on the seashore 1:33
As through a glass darkly 8:238
A very present help in trouble 5:203
Babel 3:33
Babylonish garment 1:254
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Balm of Gilead 4:118
Beat swords into plowshares 4:24

Beat your plowshares into swords 6:190
Beautiful for situation 5:339
Beauty of holiness 5:148
Be not weary in well-doing 8:257
Besetting sin 7:276
Betrayed with a kiss 7:143
Bind the influences of the Pleiades 4:362
Blind leading the blind 7:394
Bone of my bones and flesh of my flesh 3:7
Book of life 8:409
Brand plucked from the burning 3:255
Bray a fool in a mortar 6:112
Bricks without straw 1:155
Bring down my gray hairs with sorrow to the grave 1:107
Bruised reed shall he not break 4:164
Burden and heat of the day 7:332
Burning bush 1:146
By their fruits ye shall know them 7:300
Cake not turned 4:140
Can any good thing come out of Nazareth? 7:50
Can the leopard change his spots? 4:187
Cast thy bread upon the waters 6:276
Cast to the dogs 7:298
Cattle upon a thousand hills 5:26
Cedars of Lebanon 6:184
Children of Belial 2:11
Chosen people 5:79
Chosen vessel 8:60
City of refuge 6:331
City set on a hill 7:288
Clay in the hands of the potter 4:184
Clearer than the noonday 4:306
Clothed and in his right mind 7:75
Clothed in purple and fine linen 7:375
Cloud like a man's hand 3:85
Cloud of witnesses 7:276
Coat of many colors 1:89
Cool of the day 3:11
Confusion of tongues 3:33
Count the cost 7:323
Covenant with death 4:147
Cover a multitude of sins 8:242
Contrite heart 5:165
Crown of thorns 7:245
Cruel as the grave 6:84
Darkness which may be felt 1:170
Day of small things 3:250
Den of thieves 7:123
Desert shall blossom as the rose 5:45

Doorkeeper in the house of God 5:243
Doubting Thomas 7:253
Driving like Jehu 2:350
Dust to dust 3:12
Ebenezer 1:336
Enemies shall lick the dust 5:279
Esau's birthright 1:59
Every man's hand against him 1:16
Eye for eye, tooth for tooth 6:310
Eye hath not seen, nor ear heard 8:302
Eyes have they, but they see not 5:317
Eye of a needle 7:325
Faith without works 8:289
Fathers have eaten sour grapes 5:108
Fearfully and wonderfully made 5:202
Finger of God 1:160
Fishers of men 7:48
Fleshpots of Egypt 1:183
Fly in the ointment 6:272
For mercies' sake 5:157
Friend that sticketh closer than a brother 6:290
From Dan to Beersheba 2:165
Gadding about 5:96
Gall of bitterness 8:26
Gathered unto his fathers 1:277
God is no respecter of persons 8:36
God save the king 2:9
Good old age 1:14
Gospel measure 7:391
Go to the ant, thou sluggard 6:109
Grain of mustard seed 7:337
Grind the faces of the poor 6:126
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LEBANON AND THE LAST OF THE CEDARS

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Based on courses approved for high schools by various State and local Boards of Education.

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THE BIBLE FOR EVERY DAY

THE following references illustrate how marvelously the Scriptures suit various moods, conditions, and occasions and how they fit into our sacred ceremonials and public celebrations. The Bible is indeed a book with which one may live every day.

In turning to these references the reader will often find, immediately preceding or following, other selections that are appropriate. It will be helpful in all circumstances of joy or sorrow, gain or loss, to go to the Divine Book, and learn how it echoes every joy in the heart of man, and offers consolation for every sorrow.

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PICTURE HELPS FOR BIBLE STUDY

More Light for Bible Readers, Teachers, and Pupils in Sunday Schools and Week-day Schools of Religious Education

BIBLICAL CUSTOMS AND HABITS OF LIFE

REBEKAH AND ELIEZER—1:46. "Give me a little water from thy pitcher to drink." *Gen. 24:14*

REBEKAH MEETS ISAAC BY THE WAY—1:50. "Rebekah arose, and her damsels, and they rode upon camels." *Gen. 24:61*

AN OLD WELL NEAR JOPPA—1:52. "Drink . . . running waters out of thine own well." *Prov. 5:15*

JACOB AND RACHEL AT THE WELL—1:72. "They rolled the stone from the well's mouth, and watered the sheep." *Gen. 29:3*

"AND YE SHALL TAKE A BUNCH OF HYSSOP"—1:172. *Ex. 12:22*

IN THE WILDERNESS—1:208. "The children of Israel pitched their tents." *Gen. 9:17*

SAMUEL AS JUDGE AT RAMAH—1:337. "All the elders . . . came to Samuel to Ramah." *1 Sam. 8:4*

SAMUEL ANOINTS DAVID—2:28. "Samuel took the horn of oil and anointed him." *1 Sam. 16:13*

THE THRESHING-FLOOR—2:123. "David bought the threshing-floor and the oxen." *2 Sam. 24:24*

CAMELS IN A STREET OF MODERN JERUSALEM—2:254. "He made his camel to kneel down." *Gen. 24:11*

FUEL VENDOR—3:80. "Behold the vine tree is cast into the fire for fuel." *Ezek. 15:4*

A SWARM OF LOCUSTS FLYING OVER JERUSALEM—4:100. "I will bring the locusts into thy coasts." *Ex. 10:4*

LOCUSTS—5:61. "That which the palmer-worm hath left hath the locust eaten." *Joel 1:4*

THE ANCIENT SCROLL OF THE PENTATEUCH—5:78. "He read in the book of the law of God." *Neh. 8:18*

A BEDOUIN AND HIS FLOCK—5:205. "Thou leddest thy people like a flock." *Ps. 77:20*

MIRIAM'S SONG OF PRAISE—5:255. "Take a psalm and bring hither the timbrel." *Ps. 81:2*

AN OASIS—5:298. "The righteous shall flourish like the palm tree." *Ps. 92:12*

GATEWAY, TEMPLE AREA—5:330. "To behold the beauty of the Lord, and to inquire in his Temple." *Ps. 27:4*

A FATHER'S FAREWELL TO HIS SON—6:10. "My son, hear the instruction of thy father." *Prov. 1:8*

"BIND THEM FOR A SIGN UPON YOUR HAND"—6:16. *Deut. 11:18*

A VILLAGE SCHOOL IN THE HOLY LAND—6:28. "Whoso loveth instruction, loveth knowledge." *Prov. 12:1*

COPYING THE LAW—6:330. "He was a ready scribe in the law of Moses." *Ezra 7:6*

DRUSE WOMEN AT THE VILLAGE OVEN—6:40. "Ten women shall bake your bread in one oven." *Lev. 26:26*

A BETHLEHEM BRIDE—6:50. "As a bride adorneth herself with her jewels." *Isa. 63:10*

A BOKHARA JEWESS—6:52. "Can a maid forget her ornaments?" *Jer. 2:32*

A YOUNG HOUSEKEEPER AT THE FOUNTAIN—6:56. "Rebekah came forth with her pitcher on her shoulder." *Gen. 24:45*

A BRIDE OF PALESTINE—6:91. "As a bride adorned for her husband." *Rev. 21:2*

A WEDDING IN THE HOLY LAND TODAY—6:94. "The voice of mirth and the voice of gladness." *Isa. 7:34*

"HE THAT LOVETH SILVER"—6:117. "Thou oughtest therefore to have put my money to the exchangers." *Matt. 25:27*

THE STONE CUTTER—6:137. "Masons and hewers of stone." *2 Kings 12:12*

THE BARLEY HARVEST—6:138. "The valleys also are covered over with grain." *Ps. 65:13*

PLOWING IN THE PLAIN OF SHARON—6:145. "That our oxen may be strong to labor." *Ps. 144:14*

WINNOWING GRAIN—6:149. "He winnoweth barley tonight in the threshing-floor." *Ruth 3:2*

CRUSHING OLIVES FOR THE OIL—6:151. "A land of olive trees and honey." *Deut. 8:8*

A STONY WHEAT FIELD—6:153. "And some fell on stony ground." *Mark 4:5*

REAPERS AT WORK—6:157. "Thou shalt not wholly reap the corners of thy field." *Lev. 19:9*

PICKING OLIVES IN PALESTINE—6:159. "Thou shalt have olive trees throughout all thy coasts." *Deut. 28:40*

A SHEPHERD—6:163. "Thou that leadest Joseph like a flock." *Ps. 80:1*

A SHEPHERD CALLING HIS FLOCK—6:164. "And I will gather the remnant of my flock." *Jer. 23:3*

IN THE FIELD OF THE SHEPHERDS, BETHLEHEM—6:166. "And when he hath found it, he layeth it on his shoulders." *Luke 15:5*

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A CARPENTER—6:173. "The carpenter stretcheth out his rule, he marketh it out with a line." *Isa. 44:13*

INTERIOR OF A POTTERY—6:174. "How are they esteemed as earthen pitchers, the work of the hands!" *Lam. 4:2*

THE GOLDSMITH—6:178. "The goldsmith spreadeth it over with gold." *Isa. 40:19*

THE SPINNER—6:180. "They toil not, neither do they spin." *Matt. 6:28*

BETHLEHEM STONE QUARRIES—6:182. "To buy timber and hewn stone to repair the house." *2 Kings 22:6*

A WEAVER WINDING SPINDLES—6:183. "I have cut off, like a weaver, my life." *Isa. 38:12*

DAVID'S VALIANT MEN—6:190. "Men of war fit for battle, that could handle shield and spear." *2 Chron. 25:6*

A GRAIN BUYER GETTING GOOD MEASURE—6:194. "Good measure, pressed down, and shaken together." *Luke 6:38*

AN ORIENTAL BOTTLE MARKET, HEBRON—6:195. "Neither do men put new wine into old bottles." *Matt. 9:17*

OPEN BAZAAR, DAMASCUS—6:196. "They traded in thy market." *Ezek. 27:17*

A CARAVAN ON THE SKY LINE—6:198. "Camels bearing spices and balm and myrrh." *Gen. 37:25*

A MEDICINE WOMAN OF JERICHO—6:200. "There shall not be found among you . . . an enchanter or a charmer." *Deut. 18:10*

THE CHORISTERS—6:203. "And they sang together by course in praising and giving thanks to the Lord." *Ezra 3:11*

A JUDGE OF THE LAW—6:208. "The cause of both parties shall come before the judges." *Ex. 22:9*

A TEACHER OF THE LAW WEARING HIS PHYLACTERIES—6:217. "They make broad their phylacteries." *Matt. 23:5*

THE HIGH PRIEST—6:221. "The priest who shall be anointed." *Lev. 16:32*

AARON FILLING THE LAMPS—6:222. "When Aaron lighteth the lamps at even." *Ex. 30:8*

TREASURERS AND KEEPERS OF THE VASES—6:224. "And certain of them had the charge of the ministering vessels." *1 Chron. 9:28*

REAPING ON THE PLAIN OF JUDEA—6:313. "And she gleaned in the field after the reapers." *Ruth 2:3*

BUILDING A BATTLEMENT ON A HOUSE—6:315. "Thou shalt make a battlement for thy roof." *Deut. 22:8*

THRESHING IN PALESTINE—6:318. "Now Ornan was threshing wheat." *1 Chron. 21:20*

PLOWING—6:321. "Thou shalt not plow with an ox and an ass together." *Deut. 22:10*

THE SAMARITAN HIGH PRIEST WITH THE LAW—6:322. "Thou shalt read this law before all Israel." *Deut. 31:11*

PLOWING IN PALESTINE—6:325. "Will one plow there with oxen?" *Amos 6:12*

STUDYING THE LAW—6:327. "His delight is in the law of the Lord." *Ps. 1:2*

A STREET IN BETHLEHEM—6:335. "Merchants and sellers of all kinds of ware." *Neh. 13:20*

A WATER CARRIER—6:336. "Ho, every one that thirsteth!" *Isa. 55:1*

A HIGH PLACE, PETRA—6:347. "They built their high places in all their cities." *2 Kings 17:9*

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THE TABERNACLE IN THE WILDERNESS—6:354. "Thou shalt make an altar to burn incense upon." *Ex. 30:1*

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AARON BLESSING THE PEOPLE—6:358. "Aaron lifted up his hands toward the people and blessed them." *Lev. 9:22*

THE BURNT OFFERING—6:364. "This shall be a continual burnt offering throughout your generations." *Ex. 29:42*

AN OFFERING OF DOVES—6:369. "She shall bring two turtle doves, or two young pigeons." *Lev. 12:8*

SAMARITANS SALTING THEIR PASSOVER SACRIFICE—6:370. "Thy meat offering shalt thou season with salt." *Lev. 2:13*

MAKING UNLEAVENED BREAD—6:372. "Seven days shall ye eat unleavened bread." *Lev. 23:6*

THE JEWS' PASSOVER—6:373. "With your loins girded, your shoes on your feet, and your staff in your hand." *Ex. 12:13*

THE PALM OFFERING AT THE FEAST OF TABERNACLES—6:375. "And ye shall take . . . branches of palm trees." *Lev. 23:40*

BOOTHS ON HOUSETOPS DURING FEAST OF TABERNACLES—6:377. "Ye shall dwell in booths seven days." *Lev. 23:42*

FEAST OF THE TABERNACLES—6:378. "Thou shalt observe the feast of tabernacles seven days." *Deut. 16:13*

THE SCAPEGOAT—6:381. "And he shall let the goat go in the wilderness." *Lev. 16:22*

THE PRESENTATION IN THE TEMPLE—7:12. "A pair of turtle doves, or two young pigeons." *Lk. 2:24*

FOUNTAIN OF THE VIRGIN, NAZARETH—7:27. "Or the pitcher be broken at the fountain." *Eccl. 12:6*

BAPTIZING IN JORDAN—7:38. "Here is water; what doth hinder me to be baptized?" *Acts, 8:36*

CARRYING BEDS, PALESTINE—7:198. "Jesus saith unto him, 'Rise, take up thy bed, and walk.'" *John 5:8*

TABERNACLES AT CÆSAREA PHILIPPI—7:200. "The people made themselves booths, every one upon the roof of his house." *Neh. 8:16*

"THE GRASS THAT TODAY IS AND TOMORROW IS CAST INTO THE OVEN"—7:297. *Matt. 6:30*

THE GUEST WHO HAD NOT A WEDDING GARMENT—7:322. "How camest thou in hither not having a wedding garment?" *Matt. 22:12*

THE TARES ARE BURNED IN THE FIRE—7:339. "Gather ye together first the tares and bind them in bundles to burn them." *Matt. 13:30*

THE SOWER—7:370. "There went out a sower to sow." *Mark 4:3*

"TWO WOMEN SHALL BE GRINDING TOGETHER"—7:381. *Lk. 17:35*

For pictures of historical places, Bible characters, Bible incidents etc., see "Illustrations," page 323.

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RELIEF MAP OF PALESTINE

Prepared by the Palestine Exploration Fund

RELIEF MAP OF PALESTINE

This map shows at a glance the mountainous character and the important divisions of the Holy Land. From the right the Arabian desert rolls up unbroken until within thirty miles of the central Jordan Valley. At that point the rains fall from the sea-born clouds, and the rivers begin to cut their sharp channels into the plateau. This eastern belt of fertility is divided by these rivers into three sections: Moab, which extends northward nearly to Nebo (29); Gilead, which stretches thence to the deep cut (27) some distance beyond; the Haurân, the table-land that extends to the distant mountains near the top of the map.

The trench which breaks this plateau system on the west is the Jordan Valley. The river it embraces begins to fall below the level of the Mediterranean above (20), and by the time it reaches the Dead Sea it has sunk to 1292 feet below sea level. This ravine is the true barrier which through the centuries, except at intervals, has kept out the roving tribes of the Bedouins and made civilization in western Palestine possible.

Rising abruptly beyond this valley is the central ridge of Palestine. From the arid southland the limestone hills pile up, until at Hebron (1) they have passed the three thousand foot level. Except for the break at the Plain of Esdraelon (11), this ridge continues until in the Lebanon Mountains it reaches the height of more than ten thousand feet.

Rolling westward the mountains shade off into hills, and thence flatten into the Plain of Philistia on the south and the Plain of Sharon on the north. The waves of the blue Mediterranean beat upon a monotonous coast of sand from the Wady el-Arish, or "river of Egypt," forming the southwest boundary of Palestine to the rocky shore of Phœnicia where, at Tyre (21) and Sidon (22), tiny harbors afford shelter for the Phœnician ships.

These four divisions—the eastern plateau, the valley of the Jordan, the central ridge and the westward meadows—have conditioned the whole course of Israelitish history

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2. Bethlehem
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4. Bethel
5. Shiloh
6. Jericho
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8. Shechem
9. Samaria
10. Dothan
11. The Plain of Esdraelon
12. Jezreel
13. Beth-shan
14. Mount Tabor
15. Nazareth
16. Mount Carmel
17. Tiberias
18. Horns of Hattin
19. Capernaum
20. Bethsaida
21. Tyre
22. Sidon
23. Dan
24. Cæsarea Philippi
25. Mount Hermon
26. Damascus
27. Ramoth-gilead
28. Jordan Valley
29. Mount Nebo

TEACHING AN ADULT CLASS IN SUNDAY SCHOOL

Organization and Purpose

ADULT classes in Sunday schools are today usually organized. This means that they elect officers, adopt by-laws, and fix dues, or take a collection which goes into the class treasury and is disbursed according to class action.

It is desirable to develop activities which furnish opportunity for the class to translate into daily life the lessons studied. It is not desirable, however, for organization to be carried so far that each class thus organized shall become a little Sunday school in itself. Adult classes must do team work and keep in mind that they are a part of the general organization. Some adult classes have grown to enormous size. A class of a thousand members is not a class; it is a congregation, and the teacher can do little more than preach. It is not desirable that the adult Bible class take the place of Sunday morning worship. Size is not the sign of a standing or falling organization. The adult class should be judged by its fruits in the spiritual development of its members.

It should be kept in mind also that instruction and not merely entertainment is the goal to be sought. An adult class that is kept going by sallies of humor, by funny stories, and by religious vaudeville, is a liability rather than an asset. That teacher is successful who leads his class to take its work seriously, and who finds that Bible study is not confined to the twenty minutes he is talking.

Methods of Preparation

1. *Prepare.* There is a certain professor of law who teaches a large Bible class of men and who spends an entire morning each week in getting ready for his Sunday-school class. He takes his work in the Sunday school as seriously as he does his work in the university, and the results abundantly compensate. The teacher who waits until Sunday morning to inquire what the lesson is about and to collect his thoughts will soon lose his influence with the members of his class.

2. *Avoid notes.* Know your subject well enough to talk informally and informingly. A manuscript is deadly in Sunday-school teaching. Unless you have first mastered your subject, you are not likely to master your class with your subject. Canned goods are not the best sellers. Better be a bit ragged in your presentation than to have the icy regularity of reading a piece.

3. *Stop when you are through.* Many a teacher has spoiled the morning by hanging on. He made his point and had the class, but kept going until the class lost the point and he lost the class. Get under way at once. Strike fire at the first blow and keep striking until the bar is shaped to use, but don't keep pounding after the iron is cold.

4. *Vary the Demosthenic with the Socratic method.* In other words, don't do all the talking yourself; draw them out by asking questions. Of course, you will be careful not to embarrass any one, and you will be cautious enough not to play your omniscience against the ignorance of your audience. It is a fine art to be able to use the Socratic method; nothing so enlivens the proceedings as pertinent questions and answers. When these are employed, a lesson that has gone stale suddenly packs with dynamite, and a class that was nodding is on its toes with expectation

5. *Illustrations.* Use illustrations, but not too many; and use them not as fillers but as illuminators. There is nothing that will rest a tired audience more quickly than a good story. Frequently an apt illustration will reveal your meaning more clearly than lengthy explanations and much close reasoning. The best illustrations are from the Bible.

Courses of Study

1. *Teach the Bible.* It is the business of a Bible teacher to teach the truths of the Bible, with the Bible setting. That teacher has gone far afield who switches to literature or politics or social reform. He may, in his teaching, show how the truths of the Bible bear on these and on all of life's relations, but he is not a lecturer on economics or sociology. He is a Bible teacher; let him stick to his last.

2. *The International Lesson.* Many adult classes find these lessons acceptable. As a rule, they have been well thought out by able scholars, and they wear well. But there are times when the class tires of the International lesson as a steady diet; then it is wise to change the course.

3. *A Book of the Bible.* It is helpful to study a book of the Bible straight through, first giving a comprehensive survey of the book as a whole, and then taking it up chapter by chapter, or section by section. The Gospel of John, the Epistle to the Romans, the Acts of the Apostles, studied in this way, will yield rich results.

4. *Additional Suggested Courses.*

   (a) The men of the Bible; the women of the Bible.
   (b) The parables of Christ; the miracles of Christ.
   (c) The progress of doctrine in the Old Testament; in the New Testament.
   (d) The history of Jesus.

(e) The Psalms and public worship as set forth in the Temple, in the synagogue, in the Apostolic Church.
(f) The Sermon on the Mount.
(g) Christian virtues—a Bible symposium on faith, hope, love, courage, and suffering.

The Teacher's Equipment

1. He should know and love the Bible. He should know and love people. He should have a passion for souls. He must be more than an intellectual, a cold doctrinaire. He must be "a workman that needeth not to be ashamed, rightly dividing the word of truth."

2. Well for him if he has the gift of teaching. He may possess this gift and be unconscious of it. Whether he possess it or not, it is something that can be developed. A man becomes a doctor not so much by reading books as by practicing medicine, and a Sunday-school teacher becomes a teacher by teaching. The teaching gift lies latent in many of us.

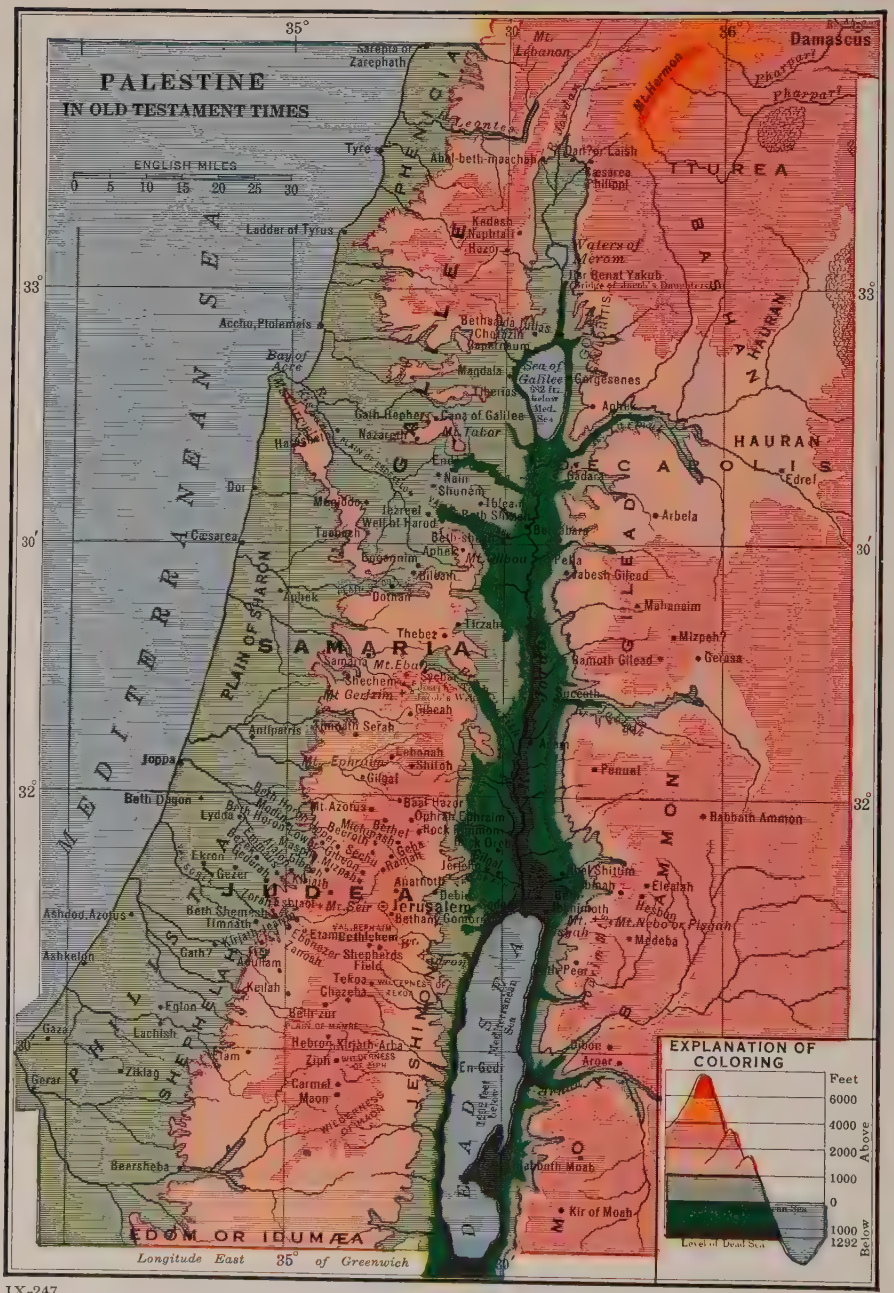
3. To be a well-equipped teacher, one should be so grounded in the system of truth presented in the Bible and in its operation as revealed in church history that he will be saved from freakish interpretations. A religious crank is the last creature to place in charge of an adult class. Therefore, the adult teacher should not only know the Bible, but he should study Church history, theology, and Old and New Testament exegesis.

4. Read widely on religious topics, not to be informed, but to be stimulated. It is not desirable to believe all that even orthodox people say about the Bible. Think for yourself, but be sure you have a "thus saith the Lord" for what you think and for what transcends thought.

5. Get two or three of the best books you can find on the lesson course you are following, and learn what others are thinking.

6. Study the text itself closely, and let it shape your plan of presentation.

7. Practice prayer. Go to your class from your knees. Seek the illumination of the Spirit, whose mission is to lead us into all truth. Cast yourself so confidently on God as to be emancipated from the fear of man. Look for results. Follow your teaching with personal work, and build your faith on God's promise which says, "My word shall not return unto me void, but it shall accomplish that which I please and it shall prosper in the thing whereto I sent it."


PALESTINE
IN OLD TESTAMENT TIMES
ENGLISH MILES
0 5 10 15 20 25 30
35°
36
33°
32°
30'
Damascus
Mt. Lebanon
Mt. Hermon
Pharpar
Pharpar
Sarepta or Zarephath
Tyre
Abel-beth-maachah
Dan or Laish
Caesarea Philippi
ITUREA
Ladder of Tyrus
Kadesh Naphtali
Hazor
Waters of Merom
Bar Genat Yakub
Bridge of Jacob's Daughters
Acchu, Ptolemais
Bethsaida Julias
Chorazin
Capernaum
Bay of Acre
Magdala
Sea of Galilee
Tiberias
Gergesenes
Gath-hepher
Land of Galilee
Nazareth
Mt. Tabor
HAURAN
DECAPOLIS
Edrei
Dor
Jezreel
Ibleam
Beth Shan
Arbela
Caesarea
Taanach
Well of Harod
Beth-shittah
Aphek
Mt. Gilboa
Pella
Jabesh-Gilead
Dothan
Mahanaim
Thebez
Tirzah
Mizpeh?
Samaria
Mt. Ebal
Shechem
Succoth
Gerasa
Mt. Gerizim
Gibeah
Antipatris
Kirjath Sepher
Joppa
Mt. Ephraim
Timnath Serah
Shiloh
Penuel
Gilgal
Beth Dagon
Mt. Azotus
Baal Hazor
Ophrah
Ephraim
Rabbath Ammon
Lydda
Ekron
Gezer
Ajalon
Mt. Seir
Jerusalem
Bethany
Gomorrah
Shittim
Elealah
Ashdod, Azotus
Beth Shemesh
Timnath
Mt. Nebo
Pisgah
Madeba
Ashkelon
Gath?
Adullam
Bethlehem
Shepherds Field
Tekoa
Keilah
Chezeba
Engedi
Zoar
Egion
Beth-zur
Gaza
Lachish
Hebron, Kiriath-Arba
Aroer
Tam
Ziklag
Ziph
Carmel
Maon
Gerar
Beersheba
Kir of Moab
EDOM OR IDUMÆA
Longitude East 35° of Greenwich
EXPLANATION OF COLORING
Feet
6000
4000
2000
1000
0
1000
1292
Above
Below
Level of Dead Sea

PALESTINE IN OLD TESTAMENT TIMES

A Contour Map

The accompanying map is called a contour map; that is, it shows heights by means of lines and colors. All land that is under a thousand feet high is colored green; land from one thousand to two thousand feet above sea level is orange-yellow, and so on, as indicated in the little insert in the lower right-hand corner of the page. The edges of these colored areas are always irregular because they follow the ins and outs of the mountains, coming forward where the mountains thrust themselves into the plains and retreating where the rivers cut deep valleys into the hills. Observe, for example, how the three rivers east of the Jordan—the Arnon, the Jabbok, and the Yarmuk—have carved out canyons for themselves. In the Arnon Valley it is only a step from nearly three thousand feet above sea level to a thousand feet below sea level.

Contours are one of the most valuable features of a map, because they give a reason for the course of history. Mountains and valleys always determine the movements of men. For example, the deep central trench in which the Jordan lies has been the salvation of Palestine, the real obstacle which prevented the waves of Bedouin invasion from repeatedly inundating and engulfing the civilization of the western highland. East of the Jordan there has been no stable government for any considerable period of time; Moabites and Ammonites have all been absorbed by the Bedouin. The tribes of Israel that remained east of the Jordan ultimately disappeared from history, and only during a part of the Roman period did the strong arm of the empire avail to hold back the hordes that threatened every generation. But the great precipice which yawned beneath the Bedouins as they rode up from the east, and the deep gully of the Jordan itself made them pause. That explains why the conquests of Palestine were accomplished for the most part by civilized nations from the north and south, and not by the nomadic peoples from the east.

Take another example: When Abraham came from the east with his flocks, he approached the Promised Land over the great plateau. As he reached the lofty edge of the table-land overlooking the Jordan Valley, he could see large portions of western Palestine. He saw the great triangular Plain of Esdraelon (in Lower Galilee), and knew that farmers who cultivated this valley would not tolerate him and his cattle. He saw also that the Jordan Valley was impracticable for the same reason. So his eyes turned toward the mountains of the center where there was less farm land and more pasture. The valley of the Jabbok formed the stairs by which his flocks descended from the eastern plateau; a convenient ford of the Jordan furnished the crossing; the valley of Cherith became the stairs upward to the western highland; Shechem, at the head of the valley, became his first resting place and the site of his first altar to Jehovah; then,

passing south, he ranged over the long hills past Bethel and Hebron, even to the edge of the farm lands by Beersheba. Abraham's whole life in the Promised Land was conditioned by contours.

Again examining the map, one can see why Judah maintained her independence for a century and a half after the Northern Kingdom was carried away captive. Samaria and Galilee lie at a lower level; the natural exits and entrances to Palestine were in her borders; the armies of the kings of Damascus and Nineveh and Babylon, the hosts of traders that followed in their wake, bringing their own ideas of social organization and religion, all came down by way of the Bridge of Jacob's Daughters, across the Plain of Gennesaret and the valleys of Lower Galilee. The Plain of Esdraelon was their crossroads and battlefield. Then on they swept by way of Megiddo and Engannim and Dothan to the Plain of Sharon, and so by way of the coast to Egypt. Northern Israel lay on this highroad, the road to everywhere; but Judea, high in its mountain fastness, lay on the road to nowhere. She was difficult to enter, and because of her lofty bulwarks of mountains the riches to be obtained from her were hardly worth the conquest. It was this comparative isolation which enabled Judea to develop her own distinctive forms of religion and to cling so tenaciously to them that even the armies of Antiochus could not root them out. Because the mountains were round about Jerusalem, Jehovah was round about his people.

WHAT EVERY ONE SHOULD KNOW ABOUT THE BIBLE

LEADERS OF OLDEN DAYS, VOLUME ONE

Abraham

WHY did Abram leave his old home and friends? 1:5
Where did he go and whom did he take with him? 1:5
What blessing did God promise Abram? Give exact words. 1:5
Why did not Abram and Lot continue to live together in the new country? 1:7
Which land did each take? 1:7–11
How did Abram show that he was more generous than Lot? 1:7
After the separation of Abram and Lot, what double promise was given to Abram? 1:9
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TABLES OF TIME, WEIGHT, MONEY, AND MEASURE

MEASURES OF LENGTH

The smaller measures of length among the Hebrews were derived from members of the human body. The following are measures of length mentioned in the Bible:

	APPROXIMATE VALUES
Digit, or Fingerbreadth	¾ inch
Palm, or Handbreadth, the width of four fingers—four digits	3 inches
Span, from tip of thumb to tip of little finger when hand is expanded—three palms	9 inches
Cubit, from elbow to tip of middle finger—two spans	18 inches
Fathom, from hand to hand with arms outstretched—four cubits	6 feet
Reed, 6 cubits	9 feet
Furlong	200 yards
Mile, about 9/10 of our mile	1620 yards
Pace	1 yard
Day's Journey, or Stage	30 miles
Sabbath Day's Journey	2000 paces from the walls of a city.

TABLE OF WEIGHTS

The shekel was the unit of weight. It varied in different countries. Since much of the civilization of Canaan was of Babylonian origin, the Babylonian system of weights, here given, is generally considered the standard used by the Hebrews.

LIGHT WEIGHT

	APPROXIMATE VALUES
Shekel, 126 grains	3/10 ounce
Mina, 60 shekels	1⅛ pounds
Talent, 60 minas	67½ pounds

HEAVY WEIGHT

Shekel, 252 grains	⅗ ounce
Mina, 60 shekels	2¼ pounds
Talent, 60 minas	135 pounds

MEASURES OF CAPACITY

	APPROXIMATE VALUES
Bath, largest of the liquid measures	9 gallons
Bushel, dry measure	1½ pecks
Cab, both liquid and dry measure	4 pints
Cor, used more as liquid measure	11 bushels
Ephah, dry measure	9 gallons
Firkin	9 gallons
Half-homer or Lethek, dry measure	5½ bushels
Hin, liquid measure; the sixth of a bath	1½ gallons
Great Hin, 1½ ordinary hin	2¼ gallons
Sacred Hin, ¾ of ordinary hin	9 pints
Homer, largest of the dry measures	11 bushels
Log, smallest of the liquid measures; a measure of oil	1 pint
Omer, or Tenth Deal, dry measure	7 pints
Seāh, the ordinary measure for domestic purposes; both dry and liquid measure	3 gallons

THE MONEY OF THE BIBLE

Moneys Mentioned in the Old Testament

	APPROXIMATE VALUES
Silver Shekel (weight, 224 grains)	64 cents
Gold Shekel	$10
Silver Talent (weight, 3000 shekels)	$1920
Gold Talent	$29,374

Coins Mentioned in the New Testament

	APPROXIMATE VALUES
Mite, a bronze coin, the smallest in circulation	¼ cent
Farthing, a Greek copper coin	½ cent
Penny, a Roman silver coin	15 cents
A Piece of Money	70 cents
A Piece of Silver (mentioned in the Parable of the Lost Coin)	18 cents
The thirty pieces of silver for which Judas betrayed Christ were probably coins of a greater value.	
Tribute Money (half-shekel)	35 cents

Talent and pound do not refer to coins, but rather to sums of money. The talent may have been equal to about $1060, and the pound to about $17.

JEWISH CALENDAR AND FESTIVALS

Months of the Year			Number of Days	English Months	Products and Seasons	National Festivals
Sacred Year	Civil Year	Name of Month				
1	7	Abib or Nisan	30	March-April	Ripening Grain (Overflow of Jordan)	Passover Feast of Unleavened Bread
2	8	Iyar or Zif	29	April-May	Barley Harvest	
3	9	Sivan	30	May-June	Wheat Harvest (Summer)	Pentecost or Feast of Weeks
4	10	Thammuz	29	June-July	Early Grapes (People sleep on roofs)	
5	11	Ab	30	July-August	Ripe Figs (Intense heat)	
6	12	Elul	29	August-Sept.	Grape Gathering. Pomegranates, Dates, Plums (Hot days and cool nights)	
7	1	Tisri	30	Sept.-Oct.	Plowing and Sowing	Feast of Trumpets Day of Atonement Feast of Tabernacles
8	2	Bul	29	Oct.-Nov.	Latter Grapes	
9	3	Chisleu	30	Nov.-Dec.	Snow-Rain	Feast of Dedication
10	4	Tebeth	29	Dec.-Jan.	Grass (Winter)	
11	5	Shebat	30	Jan.-Feb.	Winter Figs	
12	6	Adar	29	Feb.-Mar.	Almond Blossom (Fields covered with beautiful flowers)	Feast of Purim
13		Ve-Adar (Intercalary)				

TABLE OF TIME

Old Testament

Morning . . . . . from sunrise till about 10 A.M.
Heat of the Day . . . . . from about 10 A.M. till about 3 P.M.
Cool of the Day . . . . . from about 3 P.M. till sunset
First Watch . . . . . from sunset to about 10 P.M.
Middle Watch . . . . . from about 10 P.M. to about 2 A.M.
Morning Watch . . . . . from about 2 A.M. till sunrise

New Testament

First Hour	from 6 to 7 A.M.
Third Hour	from 8 to 9 A.M.
Sixth Hour	from 11 A.M. to 12 noon
Ninth Hour	from 2 to 3 P.M.
Eleventh Hour	from 4 to 5 P.M.
First Watch	from 6 to 9 P.M.
Second Watch	from 9 to 12 midnight
Third Watch	from 12 to 3 A.M.
Fourth Watch	from 3 to 6 A.M.

DICTIONARIES AND INDEXES

USING AND TEACHING THE BIBLE

A Hand Full of Arrows signifies valuable resources held in control ready for use. Children are like arrows in the hand of a mighty man, say the wise. The Indians sent the Pilgrims a snake skin full of arrows as a sign that they were ready to fight them. The American eagle holds in his talons a bunch of arrows. The darts of Cupid are the arrows of Love, carrying Love's message to the heart. Longfellow shot a song into the air, like an arrow, and he found it long after in the heart of a friend. Knowledge of God's word is like a whole sheaf of arrows, ready for use instantly under whatever conditions may appear. How the Master shot arrows of this kind when tempted in the wilderness! What could be better as a symbol for the volume, Using and Teaching the Bible?

BIOGRAPHICAL DICTIONARY OF ARTISTS

ABBEY, Austin, was born at Philadelphia in 1854. He is known as an illustrator and a water-color painter. He went to London in 1883 in order to illustrate Shakespeare's works, and has lived there since. As a draftsman he is skilful and convincing, and his work has a great deal of romantic feeling.

ABBEY, Edwin Austin, was born in Philadelphia, April 1, 1852, and died in London, August 1, 1911. Even when a boy he showed marked artistic ability. He studied in the Pennsylvania Academy and became an illustrator for Harper's. Later he made his home in England, where he was at times the companion and fellow-worker of another great American artist, John S. Sargent.

He was commissioned to paint the Coronation Scene of King Edward VII. As an illustrator he exhibited the greatest power and originality; he had a marvelous technic, and has been called one of the four greatest draftsmen of the nineteenth century.

In rendering medieval subjects he was unexcelled. He will probably be chiefly remembered as a mural painter. His series of decorations in the Boston Public Library, embodying the story of the Holy Grail, is the most popular wall-painting in America.

ACHENBACH (ä'ken bäk), Oswald, was born at Düsseldorf, Germany, February 2, 1827, and died February 1, 1905. He visited the Alps and Italy several times, and borrowed from them the atmospheric effects of Southern scenery which appear so frequently in his works. He was both a landscape and a marine painter.

ALEXANDER, John W., was born in Allegheny, Pa., October 7, 1856, and died May 31, 1915. He studied in Munich, Venice, and Florence, received many honors in art, and at his death was president of the National Academy. He was a painter of portraits, of mural decorations, and of many figure-subjects with a distinctive decorative purpose. It was said of him, "He sees only the beautiful, and the beautiful life is normal." His most famous mural paintings are in the Carnegie Institute, Pittsburgh, and in the Library of Congress, Washington.

ALLORI (äll ô'rē), Christofano, was born at Florence in 1577, and died there in 1621. His master was Correggio. He was never content with himself, but was also too unsteady in his habits to attain supreme excellence. He was chiefly known as a portrait painter, but his one famous work is his *Judith with the Head of Holofernes*. The faces are all portraits. Judith is the beautiful Mazariffa, from whose capricious pride he had suffered; the old woman with the bag is her rapacious mother; and the head of Holofernes is taken from his own.

ANGELICO, Fra (än jĕl'ē kō, frä), whose ecclesiastical name was Fra Giovanni da Fiesole, was born in the hamlet of Viccio, Italy, about twenty miles from Florence in the year 1387, and died in Rome in 1455. Nothing is known of his life until he joined a monastic order about the age of twenty. The records of the order show that he was already known as a painter and had "adorned many tablets and walls in divers places."

After residence in several monasteries, principally at Fiesole, he and his brother monks found a permanent home in the monastery of San Marco which Cosimo de Medici had built for them in Florence.

Here Fra Angelico set about decorating the interior with mural paintings, whose execution occupied him for six years. First came *The Crucifixion* in the chapter house, "the great frontispiece to the book of the painted cells." Then followed thirty-two scenes in the corridors and cells, beginning with *The Annunciation* and ending with *The Coronation of Mary*.

The pious painter had no idea that any one but monks would ever look upon his work, and in fact no one did for four hundred years until 1867, when the order was disestablished by the government and the monastery became a museum.

In Florence Fra Angelico associated with the great geniuses of his day and enjoyed their friendships and inspiration. The last years of his life were spent in Rome, whither he had been summoned by the pope to paint, and his most mature work exists there in the little chapel of Saint Niccolas in the Vatican.

ARMITAGE, EDWARD, was born at London, May 20, 1817, and died at Tunbridge Wells, May 24, 1896. He studied with Paul Delaroche. Becoming successful in a competition for the decoration of the Houses of Parliament, he was led to be a painter of historical and religious subjects. During the Crimean War he went to the front and painted battle scenes. Being a man of independent wealth, he worked as he chose, and often presented his pictures to public buildings and churches.

AUBERT (ō bār′), E. JEAN, born in 1824 and died in 1906, was a French painter of the school of Delaroche. He was the fashioner of a number of agreeable allegorical pictures.

AUBERT (ō bār′), JOSEPH, was born at Nantes, August 20, 1849. He was a pupil of Cabanel and became a portrait and historical painter.

AZAMBRE (ä zämbr′), ETIENNE, was a French painter of religious subjects who exhibited from 1883 to 1901. His pictures were full of mystical meaning. His *Saint Francis Preaching to the Birds* and his *Jesus, Mary, and Martha* were favorites.

BAER, WILLIAM J., was born in Cincinnati, January 29, 1860, and studied in Munich. He is known chiefly as a miniature painter and in all his work is inspired by a love of small things. His flesh tints are exquisite.

BAILEY, HENRY TURNER, was born in Scituate, Massachusetts, in 1865. He received his art training at the Massachusetts Normal Art School and through extensive travel abroad. As designer and painter he has exhibited in all the important art centers of the United States. As a teacher and lecturer he is widely known. He was director of the Chautauqua Summer School of Arts and Crafts, and for many years was State Supervisor of Art Instruction in Massachusetts. He is one of the founders of the School Arts Magazine and was its editor for fifteen years. Among his published works are, *The Flush of Dawn*, *Art Education*, *Twelve Great Paintings*, *Photography and Fine Arts*, and *Symbolism for Artists*, the latter in collaboration with Ethel Pool. He is the Art Editor of THE MASTER LIBRARY, and a reproduction of his painting, *The Wings of the Morning*, is found opposite page 201, Volume Five. He is director of the Cleveland School of Art and the John Huntington Polytechnic Institute, Cleveland.

BARNARD, GEORGE GREY, was born in Bellefonte, Pa., May 24, 1863. In his youth he attained skill as a taxidermist and as an engraver. He studied in Chicago and in Paris, and became a very great sculptor. An able critic has said that "the first of his qualities is the freshness of eternal youth." All his work has splendid vigor and often much sweetness and mystery. His thirty heroic figures carved for the façade of the Pennsylvania Capitol at Harrisburg are known for their power and vitality. His statue of the standing Lincoln has aroused the most bitter criticism and the most enthusiastic praise.

BARNEY, J. STEWART, is a contemporary painter, who lives in New York.

BARRIAS (bä rē ä′), FÉLIX, was born at Paris in 1822, and died in 1907. He was a painter of historical and religious subjects.

BARRIAS (bä rē ä′), LOUIS ERNEST (1841–1905), was a French sculptor, son of Félix Barrias, the painter. He studied in Paris and won the *Prix de Rome*. *The First Funeral*, which stands in the Luxembourg, not only represents the grief of our first parents over Abel, but the grief of all parents who have lost a son. His *Nature Disclosing Herself*, in polychrome marble, is in the same museum. Barrias made over fifty excellent portrait busts. He was particularly skilful in depicting children. He did well everything that he undertook.

BARTOLOMMEO (bär tō lō mĕ′ō), FRA, whose real name was BACCIO DELLA PORTA, was born in the district of Savignano in Italy about 1472 and died in Florence in 1517. Through the influence of Savonarola he became a monk, and consecrated his talents ever after to the Church. In all his works there is purity and nobility of style joined to brilliancy

of coloring. A friendly critic calls him "as expressive as Da Vinci, as graceful as Raphael, as imposing as Michelangelo, as a colorist almost equal to Titian," but he might have added—without the imaginative genius of any of these giants. His *Saint Mark* in Florence and his *Saint Paul* and *Saint Peter* in Rome are the grandest of his works. "If we characterized his pictures in one word," said Clara E. Clement, "holiness is that which we should use."

BATONI (bä tō'nē), Pompeo, was born at Lucca, Italy, in 1702, and died at Rome in 1787. He excelled as a portrait painter, being especially fond of details of the hands and of drapery. His *Christ Giving Peter the Keys* is called his best work. His pictures are mostly in Rome.

BATTAGLIA (bät täl'yä), Alessandro, is a water-color painter who was born at Rome, April 26, 1870. He has exhibited at Rome, Berlin, and Munich. His *Livia* is one of his best works.

BAUDRY (bō drē'), Paul (1828–1886), was born at La Roche-sur-Ton, France. He was noted as a mural decorator, having applied to his work in the Paris Opera House the principles of composition of the Italians of the sixteenth century.

BENDEMANN, Edouard, was born in Berlin in 1811, and died in Düsseldorf in 1889. He was a painter of historical subjects and also executed some mural decorations and a number of portraits. He belonged to the Düsseldorf school of artists who tried to revive painting in oil. It was an age of sentimentality, in which nearly every picture expressed melancholy or painful suffering. Bendemann's *Jeremiah at the Fall of Jerusalem* is in the collection of the German ex-Emperor; his *Sending the Jews into Captivity in Babylon* is in the Berlin National Gallery.

BENDER, Stanislaus, is a contemporary Jewish painter; he has published in Germany a remarkable series of color reproductions of his studies of Hebrew characters and customs.

BERNINI (bĕr nē'nē), Pietro, father of the more famous Lorenzo, was born in 1562. He lived in Rome and Naples, and in the latter city wrought his best work. Like his son, he was a sculptor of the dramatic school.

BIDA (bē'dä), Alexandre, painter of Oriental life and scenery, was born at Toulouse, France, 1813, and died in 1895. He was a pupil of Delacroix, and was influenced by Decamps. His drawings illustrative of the Bible, commonly known as Bida's Bible, had a great popularity.

BIERMANN, Gustav (bēr'män, gōōs'täv), was born at Berlin, July 26, 1803, and died June 16, 1892. He studied landscape painting in Switzerland and Italy. He belonged to the poetic-romantic school of his time.

BISSCHOP, Christoffel, was born at Leeuwarden, Holland, in our own time. He lived at The Hague and died there in 1904. He has painted popular genre subjects, such as *The Lord Hath Given, the Lord Hath Taken Away* and *Christening Day in Friesland.* His pictures show the influence of Dutch masters, especially Rembrandt, in their rich, warm color and their light effects. In *The Light of the Bible,* the frontispiece in Volume Five, we see this well illustrated. Against a background of severe plainness, the head and face of the old woman stand out clearly; a strong light upon the Good Book illumines the aged face bent over it. An expression of peace and happiness makes the features beautiful.

BLAKE, William, painter and poet, was born at London, November 28, 1757, and died there, August 12, 1827. Although he lived and died in obscurity, men now find it impossible to exaggerate their praise of his strange genius. He was the inventor of a special process of engraving, and his designs, thus executed and colored by hand, are his surviving works. He illustrated his own *Songs of Innocence* and *Songs of Experience,* but his masterpiece is, no doubt, his drawings to illustrate the Book of Job. He claimed to have actually seen the abstract forms that he drew; he was certain that his work was done by direct inspiration, and he said, "My business in life is not to gather gold, but to make glorious shapes, expressing godlike sentiments." His invention was endless; his designs are often extravagant; but his figures are usually superb in sweep of line and force of action.

BLANEONNIER (blä nĕ ō nēr′) is a contemporary French sculptor whose *David* has won deserved favor by its animation and vigor.

BLASHFIELD, Edwin Howland, was born in New York, December 15, 1848. He studied in Paris and has exhibited much abroad. He is famous as a writer and lecturer upon art, as well as a great mural painter. The favorite of all his pictures is, no doubt, his *Christmas Bells*, which has been reproduced many times. His best mural work is seen in the Library of Congress, Washington, in the Court House at Baltimore, and in the State Capitols of Minnesota, Iowa, and Wisconsin. "In his art he demonstrates his understanding of drawing, of refined felicitous light, of unified tone, of the grace, sweetness, and reticence of simple gesture, and of the power in an organized whole."

BLUM, Robert Frederick, was born in Cincinnati, July 9, 1857, and died in New York, June 8, 1903. He studied in Cincinnati, Philadelphia, and abroad. He accompanied Sir Edwin Arnold to Japan in 1890, and brought home with him a charming collection of drawings and paintings inspired by his visit. After his return he took up mural decoration and reached the highest perfection of his art in the decorations of Mendelssohn Hall, New York, known as *Moods of Music*. He was also an illustrator and etcher, but it is probable that he will be longest remembered by his work as a colorist.

BODENHAUSEN (bō′dĕn how sĕn), Cuno, was born at Witzenhausen, Germany, July 7, 1852. He has painted a number of romantic, sentimental subjects, such as *Hero and Leander, Virginia, Nydia,* and *Mignon*. A *Madonna and Child* has been very popular.

BOISSELIER (bwä sĕl yā′), Anton Félix was born in Paris, May 22, 1790, and died April 29, 1857, at Versailles, where he was instructor in drawing at the military school. He painted many landscapes and historical pictures.

BONHEUR (bō nēr′), Rosa, was born in Bordeaux, March 22, 1822, and died in 1899. She came of a talented family, for her father, brother, and sister were also painters. Her very first pictures, exhibited in 1841, attracted much attention, and others rapidly established her world-wide fame. She founded and was director of the Paris School of Design for Young Girls, in which project her sister was assistant. Many honors and medals were bestowed upon this gifted and beloved woman. She excelled in painting animals. Her *Horse Fair, The Old Monarch, Plowing, Lion at Home,* and *Monarch of the Glen* are the best known of her many works; the first two of these are privately owned in New York.

BONNAT (bō nä′), Léon J. F., portrait painter, was born at Bayonne, France, in 1833, and painted in Paris and Rome. He studied in Spain, and introduced the Spanish influence into modern French painting. He also traveled in the Orient. With conscientiousness and vigor he applied the naturalistic method of painting to his portraits of the great men of his day.

BOTTICELLI (bŏ tē chĕl′lē), Alessandro Filipepi, acquired his last name from the name of a goldsmith to whom he was once apprenticed. He was born at Florence in 1447, and died there in poverty in 1515. He was a student of Fra Filippo Lippi. His paintings, full of flowers and happy angels and children with natural faces, have much charm and quaintness. His best-known pictures are *Spring, The Birth of Venus, The Coronation of the Virgin,* and two pictures of *The Madonna and Child*. His religious pictures are wanting in deep feeling, but appeal by their sweetness and warmth. His Madonnas have downcast faces of pensive tenderness.

BOUGUEREAU (bōō gē rō′), William Adolphe, was born at La Rochelle, France, in 1825, and died there in 1905. He lived and studied in Paris most of his life. He showed the classical influence, and painted, with great industry, many sentimental renderings of women and children. His drawing and execution were careful, and his subjects were always graceful and refined, but even if they were peasants or fishermen, they were never sunburned or wearied by toil.

BREMEN (brā′mĕn), Johann Georg Meyer von, was born at Berlin in 1813, and died in 1886. He painted charming pictures of child life, which were very popular and were widely reproduced.

BRETON, Jules Adolphe (brē tôn′, jo͞ol ă dōlf′), was born at Courrières, France, May 1, 1827, and died in 1906. He painted many pictures of nature and humble life. "In the glow of Breton's sunsets," says one critic, "any figure, however trivial, would be transfigured, and he goes a step farther and selects figures that are noble." Less rugged than Millet, he has tried to harmonize poetry and realism. It has been said that he "viewed the country people with the eyes of a Parisian of rather poetic temperament and academic bias."

BRIDGMAN, Frederic Arthur, was born in Tuskegee, Alabama, November 10, 1847. He studied art in New York and Paris. He painted many scenes from Algiers, but also made a special study of Egypt, Nubia, and the Nile. His favorite studies are curious mixtures of Arab camel-drivers, French Zouaves, and cosmopolitan tourists. He has shown in his paintings a love of white draperies, dark skin-tints, and blue atmosphere. He has lived in Paris.

BRION, Gustave (brē ŏn′, go͞os täv′), a painter of rural scenes and of historical subjects, was born at Rothau, France, October 24, 1824, and died in 1877. He was a sincere artist and his work was spirited. He painted Alsatian subjects with much success. His best-known religious pictures are his *Jesus and Peter upon the Water* and *The Bible Reading.* "Brion was one of our good workmen."

BROWN, Ford Madox (1821–1893), has been called "the most dramatic artist, since Turner, that the British school can show." He was in spirit, though not in membership, one of the Pre-Raphaelites, and, like them, strove strongly for truth of color, emotional expression, and historical accuracy. His pictures are sometimes a bit garish, but their fulness of detail and sincerity of sentiment always make them worthy of careful study. He was the master of Rossetti, and he had profound influence upon British art at the middle of the last century. His fresco, *Work,* is regarded as his masterpiece. His *Christ Washing Peter's Feet* is a composition of virile simplicity and great significance.

BROWN, John G., was born at Durham, England, November 11, 1831, and died February 8, 1913. He studied in Edinburgh and later in New York. He was noted for his pictures of newsboys, abnormally clean and healthy, but normally mischievous and happy. *A Jolly Hat* and *Tough Customers* are typical.

BROZIK (brō′zēk), Wenzel de, born in 1851 and died in 1901, was a Czech painter of historical subjects. He had brilliant color, but often a hard, almost brutal realism.

BRÜCK–LAJOS (bro͝ok-lä′hōs), was born at Pápa, Hungary, November 3, 1846. He studied in Vienna, Italy, and Paris. He lived in Budapest. His *Ruth* has been popular in England and in America.

BRUSH, George de Forest, was born in Shelbyville, Tennessee, September 28, 1855. He studied in Paris. He began as a painter of Indians, and in his story-telling pictures of them he represents the most poetical treatment of the subject that has yet been reached. More recently he has confined himself to one subject—the modern Madonna and Child, his wife and children serving as his models. His pictures often have fine color, firm, clean drawing and subtle modeling. He is a wonderful painter of the beauty of childhood.

BRUZZIO (bro͞ot′zē ō), Stefano, was born at Florence, May 11, 1853, and died in Piacenza, January 4, 1911. He studied in Rome. He was well thought of as a landscape painter. His *Return from the Hunt* is his best-known canvas.

BUFFET (bo͞o fā′), Amadée, was born at Paris, July 30, 1869. He painted French landscapes and a few religious subjects. His picture, *At Bethlehem,* was purchased by the State and his *Christ at Bethany* won him high recognition.

BURNAND (bēr nôn′), Eugène, painter and draftsman, was born at Moudon, Switzerland, August 30, 1870, and died in Switzerland, July, 1921. He studied in Geneva and with Gérôme at Paris. In his youth he illustrated a number of stories and books of travel, but he will always be best remembered for his delicate and beautiful drawings illustrating *The Parables.* He represented the sacred scenes with great reverence and tenderness, making the Master and the disciples modern peasants. His *Jesus, Mary, and Martha* is perhaps his finest work, but his *Christ Before Jerusalem,* his *Peter and John,* and his stained-glass window of

The Sermon on the Mount, at Lausanne, are almost equal favorites. He may be regarded as the noblest religious artist of our time. "He was," says his biographer, "a voice. He was not a voice that sings merely out of its own caprice. He was the voice of a thoughtful conscience that is ceaselessly on the quest, and who expressed that which was given him to speak. Eugène Burnand has been more than a voice. He was conviction itself, expressed in painting."

BURNE-JONES, Sir Edward Coley, was born in Birmingham, England, in 1833, and died in 1898. His mother died at his birth. His father, a small tradesman of Welsh descent, was deeply pious but rigid in his idèas about books and poetry. "No one ever more literally hungered and thirsted after beauty than did the lonely child in his dreary home in the grimy streets of Birmingham." Until he was twenty-three he never saw a good picture.

Since his father wished him to become a clergyman, he entered Oxford at the age of nineteen with that in view. But on the first day he met William Morris, and the whole current of his life was changed. Together they read Ruskin and indulged in dreams of beauty and romance. In 1855 after seeing two pictures by Rossetti, Burne-Jones determined to be an artist, left Oxford without a degree, and went to London to study under the master whose works had so inspired him.

Later he and Morris formed a company for the production of stained glass, tapestries, and other artistic works, and to these two may be attributed the great impulse given in the last century to decorative art. Burne-Jones had an unrivaled gift for decorative design, and an inexhaustible imagination. Many exquisite windows in English and American churches are from his hand. He also painted in water colors and in oils. As he became famous, Oxford gave him a degree and Queen Victoria made him a baronet.

In spirit he was a Pre-Raphaelite, though not a member of that brotherhood of painters. He stated his artistic creed as follows: "I mean by a picture a beautiful romantic dream of something that never was, never will be, in a light better than any light that ever shone, in a land no one can define or remember—only desire."

CABANEL (kä bä nĕl′), Alexandre, was born at Montpellier, France, in 1823, and died in Paris in 1889. He was both student and teacher in Paris, in which latter capacity he was influential. He was academic at heart, but adopted some of the naturalistic manner. He was famous for his figure subjects. He is to be grouped with Bouguereau as one who felt the blended influence of Greuze and Boucher.

CALDERON, Philip Hermogenes, was born at Poitiers, France, of Spanish parentage in May, 1833, and died at London, April 30, 1898. He was trained in Paris and in London, and in the latter city lived and did his work. He was a painter of historical pictures of strong human interest, with much of the sentiment and grace of his contemporary, Millais.

CANNICCI (kän nē′ chē), Niccolo, was born at Florence, October, 1846, and died, January 19, 1906. His talents revealed themselves when he was very young. He excelled as a painter of action out of doors. His best works are *The Tranquil Life, The Return from the Fields,* and *Maternity.*

CANZIANI (kän tsĭ ä′nē), Louisa Starr, was an English artist who married an Italian. She was a portrait painter and first exhibited her pictures about the year 1885.

CARAVAGGIO (kä rä väd′jō), Michelangelo Amerighi, was born near Milan in 1569 and died at sea in 1609. Modern naturalism, in a restricted sense, begins in the harshest way with Caravaggio, who exercised a great influence on Rome and Naples. It is his delight to prove to the beholder that all the sacred events of old time happened just as prosaically as though in the streets of Italian towns towards the end of the sixteenth century; he cares for nothing but passion, and has a great talent for expressing this in a truly volcanic manner. And this passion, expressed only in energetic and sometimes most striking characters, forms the fundamental tone of his school. His most celebrated picture is his *Entombment,* which hangs in Rome.

CARILLO (kä rēl′yō), Achille, was a Neapolitan painter in water colors and oils, who exhibited about 1870. His *Voice Crying in the Desert* is well known.

CARMICHAEL, Herbert Schmalz, is an English painter who has exhibited since 1881. After the outbreak of the World War he adopted the name Carmichael. He is a popular painter of scenes of storied sentiment.

CARPACCIO (kär pä′chō), Vittore is believed to have been born at Venice about 1450. He died about 1525. He was a story painter, and his eight great pictures which depict the *Legend of Saint Ursula* and his *Presentation in the Temple*, all hanging in Venice, are full of grace and vigor. The favorite among his pictures is his *Saint George*. By his simple grace, his delicate touch, and his poetic feeling, he reminds us of Fra Angelico. He was as interested in the story he was telling as a tourist is in entering some old city for the first time.

CARTER, Samuel John, was born at Swaffham, England, March 1, 1835, and died at London, May 1, 1892. He was a painter of animals and of wild life. His *Hart of the Black Forest* is one of his most popular paintings, and the *Morning with the Wild Red Deer* is his masterpiece.

CAZIN (kä zăn′), Jean Charles, was born at Samer, France, in 1841. He was a painter of romantic rural episodes, allegories, and incidents from Biblical history. His best known picture is his *Ishmael*. Usually Cazin chose the mysterious twilight hours for the time of his pictures. He delighted in the tender melancholy of sundown, when the long dark shadows spread over the earth and the universe seems lulled to forgetfulness beneath the quiet moon. In *Ishmael* he portrays the daylight, but the same gentle melancholy seems to brood over his canvas, where the general suggestion of loneliness and hopelessness accord well with the despair of the outcasts.

CHAMPAIGNE (shän păn′yē), Philippe de (1602–1674), was born at Brussels, studied in Paris, and did most of his work in Paris. He is remembered as a portrait painter. His best works are in the Louvre. He gave special attention to detail in laces, jewels, etc. One of his finest pictures is *Adam and Eve Mourning for Abel*.

CIMA DA CONEGLIANO (chē′mä dä côn ĕl yä′nō), was one of the imitators of Bellini. His latest known work is of the date 1508. He took his name from the Castle of Conegliano, which he often introduced into his landscapes. He was an industrious painter of sacred subjects and was highly regarded for his color, which was said to "glisten like jewels." His great *Baptism of Christ* is in Venice; his naïve and pathetic *David and Jonathan* is in London.

COMMANS, Heinrich, a contemporary Austrian artist, was born at Vienna in 1854.

CORBOULD (kôr′bōld) Edward Henry, was born at London, December 5, 1815, and died January 18, 1905. He painted chiefly in water colors and was instructor to the children of the royal family. He illustrated *The Faërie Queen*. His best religious picture was *The Woman Taken in Adultery*.

CORMON (kôr môn′), Fernand, was born at Paris in 1845. He was a pupil of Cabanel and Portaels, and a painter of archæological and historical subjects. His best-known picture is *Cain*, which hangs in the Luxembourg.

CORNICELIUS, Georg, was born at Hanau, Germany, in 1825, and died in 1898. After a brief schooling he worked in a jewelry factory, then changed to a pottery where he painted designs. At fifteen he painted his first portrait. After studying in Antwerp, Dresden, Paris, and Italy, he was made a professor of painting. He painted mostly religious subjects, and excelled as a colorist and a portrayer of spiritual experiences. His *Temptation* is his only canvas that is well known in this country.

COROT (kō rō′), Jean Baptiste Camille, the painter of morning, was born at Paris, July 28, 1796, and died there, February 22, 1875. He was reared in the atmosphere of classicism and for twenty years painted in the Italian mode. Then, under the influence of the group of romantic and more naturalistic painters who had settled at Barbizon, Corot blossomed, at the age of nearly fifty, into a great master of atmospheric mystery and poetic suggestiveness. In his work the chief excellences of the two opposing camps in French painting were combined and reconciled. He united balanced and rhythmic design with a passion for nature,

and, withal, added a glamor and a magic which were all his own. These qualities make his achievement incomparable of its kind. His art, long unappreciated even in France, became more and more esteemed during the later years of his life, and since his death in Paris in 1875, it has taken definite place among the greatest landscape painting of all time.

CORREGGIO (kôr rĕ′jō), Antonio Allegri da, was born at a small town of that name in the Duchy of Modena in 1494, and died there in 1534. He studied at Modena as a youth, but never traveled so far from home as Florence, Venice, or Rome. His education was finished in his teens, and all contact with art other than his own then ceased forever. It was upon beholding some picture of Raphael's, probably the *Saint Cecilia* at Bologna, possibly the *Sistine Madonna*, that he is said to have exclaimed, "I, too, am a painter!" Evidently he had no ambition for wealth and fame, for he returned to his birthplace in early manhood and there died when only forty years old. This quiet, self-taught man was one of the half-dozen greatest artists of the world. To his contemporaries he was practically unknown, and it took the world a hundred years to discover that he was a genius. The three favorites among his works are *Holy Night, Madonna and Child with Saint Catherine and Saint Jerome,* and *Madonna of the Scallop Shell.*

He wished always to portray graceful, guileless, happy faces; to paint charm rather than character. His figures are uniformly beautiful and real, all created for pleasure rather than for thought or heroic action, and usually "light flashes through the picture like a living flame." It has been said that "only two artists ever painted the smile of woman—Leonardo and Correggio. Leonardo's smile is full of subtlety, while Correggio's is as transparent as the light; it is simply the joy of existence."

COURANT (kōō rŏn′), Maurice, was born at Havre, November 8, 1847. He was a student of Meissonier, and became a painter of landscapes and marines.

COX, Kenyon, was born in Warren, Ohio, October 27, 1856, and died, March 17, 1919. He studied in Cincinnati, Philadelphia, and Paris. His pictures are principally portraits and figures. He was a remarkable draftsman and his mural paintings are characterized by a cleanness of outline and coolness of color. His best works are in the Library of Congress, the Appellate Court building in New York, and in several college galleries and state capitols.

DAGNAN-BOUVERET (dän yän′-bōō vrĕ′), Pascal Adolphe Jean, the French painter, was born in 1852. He was a pupil of Gérôme, the famous French historical painter. No one is happier than he in revealing the finer and more tender graces of humanity as they display themselves in the everyday life of his countrymen, and perhaps because they strike familiar chords in the heart, his pictures appeal as strongly to the domestic and devotional strain in the peoples of other nations as in his own. After the harsh realism of so many modern artists, the quiet truthfulness, no less real, which is depicted by this painter comes with a sense of relief, like the chime of a vesper bell heard in the gloaming after the glare of a blazing day.

DAY, Francis, was born in 1863 at Le Roy, New York. He studied under Merson in Paris, and has painted in New York. He has a very pleasing style, which is exemplified in *An Old Song.*

DECAMPS (dē kän′), Alexandre Gabriel (1803–1860), was a French painter of distinction. Being early dissatisfied with the classical principles of style and imitation of the antique, he formed himself through the study of nature. Soon he was counted with Ingres, Delacroix, and Delaroche as a leader of the modern romantic French school. His interest in Oriental subjects caused him to produce them with consummate skill, and his many canvases attest his versatility as a landscape, history, and genre painter.

DELAROCHE (dē lä rōsh′), Paul, was born at Paris, July 17, 1797, and died in that city, November 4, 1856. Delaroche exercised a great and disastrous influence upon modern art. It was he who inaugurated the artificial, stage-dramatic style of representation in painting, which obtained great acceptance for many years all over Europe, especially in England and Germany. His chief work in the department of monumental decoration is the elaborate *Hémicycle* at the School of Fine Arts of Paris. The National Gallery of British Art contains the often reproduced *Execution of Lady Grey.* An admirable portrait from the brush of Delaroche is the *Henriette Sontag as Donna Anna* in the modern section of the Dresden Gallery.

DICKSEE, Frank Bernard, an English painter, was born at London, November 27, 1853, and died in 1895. He early gained fame by his *Elijah Confronting Ahab*, and was elected to the Royal Academy at the age of thirty-seven. Gracefulness and appealing sentiment characterized his works. The favorite is his *Is It Nothing to You, All Ye That Pass by?* He was also a portrait painter.

DIETRICH (dēt'rĭk), Christian Wilhelm Ernst, was born at Weimar, October 30, 1712, and died at Dresden, April 23, 1774. He was a pupil of the landscape painter Alexander Thiele. Dietrich played a great part in Dresden. He became court painter, then inspector of the gallery, later director of the manufactory of porcelain, and finally professor at the Academy. He was chiefly remarkable for his imitations of Rembrandt and other old masters.

DITE (dē'tĕ), Emanuel, painter, was born at Prague in 1862. He studied in Munich and Rome, and became professor of painting in his native city. He has done a number of successful child portraits and painted some reverent altar pictures.

DIXON, Francis Stilwell, is a contemporary American painter, who lives in Flushing, Long Island.

DOBSON, William Charles Thomas, was born of English parents at Hamburg, Germany, in 1817, lived in England after his early boyhood, and died there in 1898. He was a painter of historical and Scriptural subjects, of which his *Presentation in the Temple* and *Almsdeeds of Dorcas* are favorites.

DOLCI (dôl'chē), Carlo, of the Florentine school of the seventeenth century, was born at Florence, May 25, 1616, and died there January 17, 1686. Dolci painted with unfailing accomplishment in a smooth and self-conscious style, which won for him great renown throughout his own and the succeeding century. He had many imitators. A *Madonna and Child* and a *Saint Andrew* in the Pitti Palace and a *Saint Cecilia* at Dresden are his best works.

DONATELLO, whose real name was Donato di Betto Bardi, was born at Florence in 1386, and died there in 1468. He was one of the most interesting sculptors of the fifteenth century. He was a realist who followed nature with great exactness. The result was that not all his works were beautiful, and some of them were exaggerated in emotion and confused in composition. He had more influence upon the sculptors of his time than any one except Michelangelo. His most famous work is his *Saint George*, which is full of eager life, and looks as if it were ready at once to spring into action. His own favorite was his *David*. His *Boy Saint John* is liked by everybody.

DORÉ (dō rā'), Gustave Paul, was born at Strassburg, Alsace, in 1832 and died at Paris in 1883. He was the most prolific and one of the most popular draftsmen of his time. His drawings were to be numbered literally by the thousands. His most famous drawings were for Dante, the Bible, *Idylls of the King*, *Don Quixote*, *Paradise Lost*, *Ancient Mariner*, and Poe's *Raven*. He excelled in conveying the sense of somber magnificence and space and distance. The great wealth of his imagination and his wonderful facility of execution led him into exaggerations which have somewhat impaired his fame.

DOUGHERTY, Paul, was born in Brooklyn, N. Y., September 6, 1877. He was graduated from a law school, but decided to pursue art instead and studied five years abroad. He has won fame by his marine views. "Better than others has he interpreted atmospheric effects on luminous spray—the evanescent charm of the ever-changing scenes." He portrays the latent cruelty and almost resistless power of the waves. He has also been effective as a painter of clouds, mountains, and plains.

DOUGLAS, Walter, a contemporary American painter, was born in Cincinnati, Ohio, in 1868. He specializes in painting poultry.

DOUZETTE (dōō zĕt'), Louis, a modern painter of moonlight, was born at Triebsees in Pomerania, September 25, 1834. He was especially influenced by the Dutch school.

DURAND, Asher Brown (1796–1874), was descended from a French Huguenot family which had found refuge in America at the time of the Edict of Nantes. He was born in Jefferson, New Jersey, the eighth of eleven children, and died on the same farm, where he

spent the last seven years of his life. At sixteen he was apprenticed to an engraver, and at twenty-seven won distinction by engraving Trumbull's painting, *The Declaration of Independence.* When nearly forty he turned to portrait painting, and did some of the best work of his time. His sitters included several presidents and many statesmen of the United States. Durand's real reputation, however, was made in painting landscapes, which are notable for delicacy of finish and attention to detail. He is considered the father of American landscape painting.

DÜRER (dēr'ẽr), Albrecht, the third of eighteen children, was born at Nuremberg, Germany, in 1471, the year in which Caxton set up his printing press and the pope sent Savonarola to the stake. "His life was coincident with one of the stormiest periods in history, a struggle between light and darkness, and he was the Luther of art."

When his native city of Nuremberg became Protestant, Dürer embraced the new faith, for he had great admiration for Luther and Melancthon.

This greatest of German artists was painter, draftsman, and engraver on wood and copper. His series of wood-cuts known as the *Great Passion* and the *Little Passion* are his best, while his copper plates, especially that of the *Prodigal Son,* are famous. Dürer was thoroughly Teuton, expressing the old Northern delight in the grotesque, its instant sacrifice of grace to truth, its love of pure craftsmanship, and its quaint mingling of austerity and playfulness. "He has every gift in art except the Greek and Italian gift of beauty or ideal grace." In portrait he is equally the master of the soul and body. He preferred to be regarded as a painter, but modern critics find him greater as an engraver. His four magnificent panels of *Saints Peter, John, Paul, and Mark* are in Munich. He died in 1528.

DUVENECK, Frank, was born in Covington, Kentucky, in 1848. He was one of many young American artists who studied at Munich and introduced a new movement into American art. His canvases produced a distinct sensation when first exhibited in Boston in 1875. They were the essence of Munich in the seventies, with rich backgrounds and resemblance to darkened, time-stained old masters.

Duveneck's name is associated with Cincinnati, where some of his best works are to be seen in the art museum. His one departure into the field of sculpture is the memorial to his wife, who died in Florence and is buried in the English cemetery there. It is a work of great beauty and dignity, a life-size portrait figure of his wife, recumbent on the sarcophagus in the peacefulness of death. Against a somber background of cypress trees, the tomb is an object of sympathetic interest to all visitors.

DYCE, William, was born at Aberdeen, Scotland, in 1806, and died in 1864. He was trained in Edinburgh and Rome. He will be best remembered as a historical painter in fresco. He was one of the decorators of the Houses of Parliament and of Buckingham Palace. He was a firm draftsman, a sober colorist, and forceful in expression. The tenderness as well as the severity of his style has been remarked. He painted a *Meeting of Jacob and Rachel* and a *Man of Sorrows.*

ECKERSBERG, Christoffer Wilhelm, was born in Jutland in 1783, and died at Copenhagen in 1853. He was a prolific painter, not only of portraits, but of mythological, marine, landscape, historical, and religious pictures, of which the last two are best known. He became director of Copenhagen Academy.

ENDER, Axel Hjalmar, was born near Christiania, Norway, in 1853. He studied in Christiania, Stockholm, Munich, and Paris. He is a genre painter who chooses native subjects. His *Holy Women at the Tomb,* an altar piece at Molde, is his masterpiece.

FABRIANO (fä brē ä'nō), Gentile da, was born about 1370 at Fabriano, Italy. He was enrolled as a painter in Florence in 1422. His most important works were probably his frescoes painted in Saint John Lateran at Rome for Pope Martin V and those in the Ducal Palace, Venice. All these have perished. The *Adoration of the Magi* in the Academy at Florence is the most famous of his pictures. He painted in the spirit of the early Umbrian school. His coloring was gay and he was profuse in the use of gilt relief ornament. He died in Rome about 1450.

FABRITIUS, Bernard, was a Flemish painter, born at Leyden, who worked between 1656 and 1672. He was probably a pupil of Rembrandt. He painted historical subjects, and is remembered for his *Presentation of Christ in the Temple* at Copenhagen, and his *Peter in the House of Cornelius.*

FALDI (fäl′dē), Arthur, was born in Florence, Italy, in 1856. His works, the first of which were mostly historical, have been exhibited not only in Milan and Florence but also in Paris.

FENN, Harry, who was born at Richmond, England, September 14, 1838, came to America as a youth and made his reputation here as a popular illustrator of books. He died in 1911. He was noted for his spirited drawing, his exquisite finish, and his delicate feeling for nature and for life.

FEUERSTEIN (foi′ĕr stīn), Martin, was born at Barr, Alsace, January 6, 1856. He studied in Munich, and with Merson in Paris. He is a professor in the Munich Academy. He has adorned a number of churches and other public buildings with frescoes. His *Suffer the Children to Come unto Me* is the favorite of all his works.

FIRLE (fēr′lĕ), Walther, was born at Breslau, Germany, April 22, 1859. He is a painter of landscapes and of genre. He was a pupil of Gabriel Max. His *Night Divine,* his *Our Father Who Art in Heaven,* and his *Forgive Us Our Trespasses* are sacred pictures of a pleasing tenderness.

FLANDRIN (flän drăn′), Jean Hippolyte, was born at Lyons in 1809, and died in Paris in 1864. He was a mural painter of severely classical style. His huge paintings of Old and New Testament subjects, in subdued color, may be seen on the walls of the Church of St. Germain des Prés in Paris. They show a sincere but melancholy eloquence.

FLANDRIN (flän drăn′), Paul Hippolyte, son of Jean Hippolyte Flandrin, was born in France in 1856. He is a naturalistic painter of wide range. He portrays Christ in Oriental garb among modern conditions. His *Christ Weeping over the City* pictures the Master looking over a modern industrial town.

FORD, Henry Justice, is a contemporary English artist who has drawn some vigorous illustrations of Biblical incidents and teachings.

FORTI, Edoardo, was a Dutch painter of the nineteenth century, whose specialty was the reproduction of ancient Roman life. His illustrations of chariot races and of scenes along the Appian Way are well known.

FOSBERY, Ernest George, is a painter and illustrator who was born at Ottawa, December 29, 1874, and has worked in Boston. He studied in Ottawa, and with Cormon in Paris.

FRACASSINI (frä kä sē′nē), Cerase, was an Italian painter who was born in 1838 and died in 1868. He studied in Rome and there decorated the Church of San Lorenzo. One of his important pictures is his *Martyrs of Gorenchum.*

FRANCESCHINI (frän chĕs kē′nē), Marcantonio Cavaliere, was born at Bologna in 1648, and died there in 1729. He adhered at first to the style of his master, Cignani, whose assistant he became, but later developed a remarkable style of his own, and became head of a school in northern Italy. His works, many of which are frescoes, were chiefly drawn from mythological and religious subjects.

FRENCH, Daniel Chester, one of the most eminent of American sculptors, was born in Concord, Massachusetts, where he has since lived and done his work. Except for a year in Florence he has been largely self-taught. His *Death and the Sculptor,* his *Memorial to Alice Freeman Palmer,* and his *Concord Minuteman* are his most famous productions. He also executed the gigantic statue of *Lincoln* in the Lincoln Memorial in Washington.

FÜGEL (fē′gĕl), Gebhart, was born at Ravensbourg, Germany, August 14, 1863. He studied and painted at Stuttgart producing for the most part historical subjects. His *Christ Healing the Sick* is his masterpiece.

GAGLIARDI (gäl yär′ dē), Pietro, was born at Rome in 1809, and died in Frascati in 1890. He was a copious producer of sacred frescoes, of which his *Assumption*, in Rome, is perhaps most noteworthy.

GARDET (gär dā′), Joseph Antoine, was a French painter of landscapes, who was born at Paris, February 22, 1861, and died, February 24, 1891. His masterpiece is *The Sleep of the Child Jesus*, at Chalons-sur-Marne. He also wrought a sculpture of *The Precursor*, which is at Hamburg.

GAY, Walter, was born in Hingham, Massachusetts, January 22, 1856. He painted flower pieces in his youth, but as a man studied in Paris and in Spain. He paints chiefly the peasants of western France. His picture, *Saying Grace*, was awarded a gold medal and purchased by the French government. He has won medals in the principal foreign salons, and is represented in the great American collections.

GEBHARDT (gĕb′härt), Eduard von, was born at Estland on the Baltic Sea in 1838, studied at Leningrad, Carlsruhe, and Düsseldorf, and settled in the last-named city as professor of painting. He painted sacred scenes with figures taken directly from the early German masters. His *Last Supper* is his masterpiece, a picture in which the color is strong, the handling robust, and the figures individually realistic.

GENUTAT (gā nōō′tät), Fritz, was born at Berlin, March 3, 1876. He studied in the Berlin Academy. He is a painter of landscapes and of interiors.

GEOFFROY (zhō frwä′), Jean, was born at Marennes, France, in 1853. He was especially fond of painting pictures of children in school and in the hospital.

GÉRÔME (zhā rōm′), Jean Léon, was born at Vesoul, France, in 1824. He studied in Paris with Paul Delaroche and others, and afterward traveled in Egypt and Turkey in order to study the East, which he has portrayed so brilliantly in his pictures. He became a professor in the School of Fine Arts, Paris. He painted historical subjects with grace of line and poetry of sentiment. "His work," says Deristhe L. Hoyt, "is brilliant and impressive from its strength, grace, and truth, rather than from the expression of any depth of feeling." He died in Paris in 1904.

GILBERT, Sir John (1817–1897), was an English painter who was almost wholly self-taught. He painted a large number of pictures in oil and water colors, but was especially eminent as an illustrator. His illustrations of Shakespeare are particularly well known.

GIORGIONE (jōr jō′nā) da Castelfranco, whose real name was Giorgio Barbarelli, was born near Castelfranco, Italy, in 1477, and died in 1511. Giorgione means "Big George." In his short life he exerted a deep influence upon art. Before Giorgione, detail was everything; after him, painters studied the general effect. "Until now the Venetians had painted saints and princes; the Venetians began to paint people." "The inner life was Giorgione's particular field of study." This is well exemplified in his *Knight of Malta*. There are but few works that can be unquestionably assigned to this artist. Of these the most famous is the *Concert Champêtre* in the Louvre. His *Madonna, Child, and Saints*, at his birthplace, and his *Jacob and Rachel*, in Dresden, are worthy examples of his great genius.

GIOTTO (jôt′ō), di Bondone, who was born at Vespignano, near Florence in 1276, and died in 1336, was the greatest figure in early Italian art. It is said that he was a shepherd, who became the protégé of Cimabue, the father of European art. The purpose of Giotto, whose best works were frescoes painted for the walls of churches, was to tell a story. He put vitality into painting. It has been said that before Giotto artists attempted to picture God the Father, the divine Mother, and the divine Child; after him they attempted father, mother, and the baby. To us his drawing seems crude, and his color monotonous, though soft and harmonious. He studied faces rather than anatomy, and was content to treat nature somewhat conventionally. His subjects were historical and allegorical. His most famous works are his series of *Saint Francis* at Assisi, and those which adorn the chancel at Santa Croce, Florence.

GÖLZ (gĕlts), Hubert, was born on November 3, 1858, in Medebach, Germany. He studied and painted in Berlin.

GOODALL, Frederick, was born at London in 1822, and died in 1904. He obtained subjects for many of his pictures in Ireland, Normandy, Brittany, Italy, and Egypt. His later subjects were chiefly Egyptian.

GREUZE (grēz), Jean Baptiste, son of an obscure painter, was born at Tournai, France, in 1725, and died at Paris in 1805. He painted the drama, or rather the melodrama, of domestic life. He is best known to the English public by his pictures of many young and girlish faces of sentimental and shallow charm. They possess an originality and a common likeness which reflect the personal style of the artist so unmistakably, that they have become a type. They are curiously paradoxical in certain ways. Although accepted as types of girlish innocence, they reveal the graces and allurement of feminine maturity. *The Listening Girl, Girl with a Gauze Scarf, Girl with Doves,* and the *Broken Pitcher* are favorites. *A Father Reading the Bible to His Children* first gave him his reputation. Unfortunately, toward the last, Greuze's reputation waned and he died in poverty and obscurity.

GUE, David John, was an American painter born in Farmington, New York, in 1836, and died in Brooklyn in 1917. First a lawyer, then an apothecary, he finally turned to painting, and became a self-taught landscape and marine artist of considerable ability.

GUERCINO (gwĕr chē′nō), whose real name was Giovanni Francesco Barbieri, was born near Bologna in 1590. He was called Guercino, "the squinter," from a defect in one of his eyes. He painted in Bologna for over a quarter of a century, and died there in 1666. He was largely self-taught. He showed neither sublimity of thought nor nobility of form, but he imitated nature carefully by correctness in drawing, harmony in color, and his wonderful command of light and shade. For this later achievement he was surnamed "the magician of painting." Among his noteworthy works are his *Saint Peter Raising Tabitha,* in Florence, and his *Hagar and Ishmael,* in Milan.

GULLICK, T. J., was an English miniature painter born at London, who exhibited between 1851 and 1880.

HACKER, Arthur, a painter of genre, was born at London in 1858. He studied in London, and with Bonnat in Paris. His *Annunciation* in the Tate Gallery, London, is one of his best works.

HARRACH, Ferdinand von, was born at Rosnochau, Silesia, in 1832. He studied art at Weimar. After serving in the wars of 1866 and 1870, he lived one year in Italy and then settled as an artist in Berlin. His *Denial of Peter* is well known.

HARRISON, Lowell Birge, was born in Philadelphia, October 28, 1854. He studied in Paris with Carolus-Duran and Cabanel. His work is marked by a love of evanescent effects —moonrise over a majestic shadowy landscape, winter twilight after snow, the harbor ice in moonlight. Among his important works are *The Return of the Mayflower, Winter Sunrise in New England* and *House Under Moonlight.*

HENSEL, Wilhelm, was born in the province of Brandenburg, Germany, in 1794, and died in 1861. He was a painter of portraits and religious subjects. His *Christ Before Pilate* and his *Miriam* are well known.

HÉBERT (ā bĕr′), Ernest, was born at Grenoble, France in 1817, and died in 1908. He studied in Paris and became a fast friend of the French musical composer, Gounod. He lived for many years in Italy where he received the inspiration for his best work. In 1853 he painted his *Kiss of Judas,* now in the Luxembourg, Paris. He was also a painter of portraits. He was director of the French Academy at Rome. Some of his later works are in New York, Chicago, and Philadelphia. His best works are pictures of women and landscapes.

HERBERT, John Rogers, was born at Maldon, Essex, England, in 1810, and died, March 17, 1890. He was in early life a portrait painter, but after he was converted he devoted himself to religious subjects. His *John the Baptist Reproving Herod* was one of his noteworthy pictures.

HILTON, William, was one of the painters of the so-called "grand style." He was born at Lincoln, England, in 1786, and died in London in 1839. He worked diligently as a

draftsman and portrait painter, and first became known as an illustrator of Milton and Spenser. He was made keeper of the Royal Academy. His *Christ Crowned with Thorns* is in the Tate Gallery, London.

HIRSZENBERG, Samuel, a Polish Jew, was born at Lodz in 1866. He studied in Paris. His *Esther and Haman* is well known. His greatest work, *The Wandering Jew*, was exhibited at the Paris exposition in 1900. He painted in his native town.

HITCHCOCK, George, was born in Providence, Rhode Island, September 29, 1850, and died, August 2, 1913. He was a graduate in law, and did not begin the study of art until he was nearly thirty. He studied in Paris and at The Hague but did not really discover himself until he saw the beauty of the tulip fields near Amsterdam; he loved Holland flooded in sunlight and covered with a multi-colored carpet. He was a figure painter, as well as a painter of landscape. Besides his Dutch compositions he painted a number of interesting pictures dealing with religious and mythical subjects. He received many honors abroad. His *Tulip Seller* is well known. He has done an *Annunciation* and a *Flight into Egypt*. His *Madonna with Sleeping Child* hangs in the Cleveland Art Museum.

HOFMANN, Johann Michael Ferdinand Heinrich, was born at Darmstadt, Germany, in 1824, and died at Dresden in 1911. He studied in various schools in Europe and settled in Dresden. He was a historical and portrait painter, but he is best known for his religious pictures, especially his *Christ and the Doctors*, *Christ and the Rich Young Man*, *Christ in Gethsemane*, and several portraits of the Christ. "Hofmann is never profound, but he is always clear and simple, and his portrayal of the face of Christ, while effeminate rather than strong, has elements of beauty that make a strong appeal." His drawings illustrative of the life of Jesus are numerous, and have found wider use in Sunday schools than those of any other artist.

HOLBEIN, Hans (hōl'bīn, hänts), was born at Augsburg, Germany, in 1497, and died at London in 1543. He worked as an illustrator at Basel for eleven years, and then went to England where he lived for fifteen years, nearly the remainder of his life. In England he became famous as a portrait painter, and was attached to the court of Henry VIII. His representations of that monarch are well known. It has been said that "the principal characteristics of Holbein are a passionate desire for truth and an indifference to beauty for its own sake." So faithful is his work that it has been remarked that one could well believe that he was the intimate friend of every one of his sitters. Holbein was the second great master of the German Renaissance. His best sacred picture is his *Madonna of the Burgomaster Meyer Family*.

HOLDEN, Albert William, a painter of historical subjects and of genre, was born at London in the nineteenth century. He exhibited in the Royal Academy in 1881.

HOLE, William, was born at Salisbury, England, November 7, 1846, and died at Edinburgh, October 22, 1917. He was trained as a civil engineer, but later studied art in the classes of the Scottish Academy. He worked as an etcher, a mural painter, an illustrator, and a water-colorist. He illustrated novels by Barrie and Stevenson, but he is best known for his eighty water-color paintings illustrative of the life of Jesus.

HOMER, Winslow, "painter of solitude," was born at Boston, Massachusetts, February 24, 1836, and died at Scarborough, Maine, September 29, 1910. During the Civil War he was an artist at the front, and the first pictures that brought him to notice were studies of negro life and character and of soldiers in the service. Later, however, he found his forte in the delineation of the ocean. He loved its threatening and savage moods, and because of his renunciation of the joys of color he has been called "the stern puritan of the North." He is unquestionably the most strictly national painter America has produced, and for that reason he is one of the greatest, if not the greatest.

HORST, Gerrit Willemsz, historical painter, was born in Holland about 1612, and died about 1677. He studied in Amsterdam. Among his works are a *Jacob's Blessing*, in Berlin, and an *Esau Meeting Jacob*, in Stockholm.

HUNT, William Holman, was born in Cheapside, London, in 1827. He early showed talent for drawing, but since his father strenuously objected to an artist's career for his son, Hunt at twelve years of age was sent to work in a warehouse. The boy's artistic ambitions would not down. He began to take drawing lessons at night, and when he was seventeen he won his father's consent to educate himself as a painter. His struggles were equaled only by his perseverance. Millais, younger than himself, became his first friend, and in 1848 these two, with Rossetti, formed the Pre-Raphaelite Brotherhood. The purposes of the society were to encourage fidelity to nature, and sincerity and delicacy of finish. Their pictures, in which they fought the existing artistic tradition, brought on them no end of abuse, but Hunt persisted in his creed practically without change through a long and very busy life. His first success was the *Light of the World*, bitterly criticized till Ruskin came to the rescue. Then, following a boyish ambition to paint religious themes realistically, he went to Palestine in 1854. Altogether he spent many years in the East. Honors were long in coming, partly because of his frequent sacrifice of beauty through his devotion to truth, and partly because his work was too intellectual to be appreciated at sight. The churchmen of England, for theological reasons, were slow to appreciate his art. His *Light of the World* was bought by a printer, and the *Finding of Christ in the Temple* by a brewer! But toward the end of his life he was given the Order of Merit. He died in 1910.

HUNTER, John Young, a painter of the nineteenth century, was born at Glasgow. He exhibited in 1907. His *The Voices* hangs in Liverpool.

INNESS, George, was born at Newburgh, New York, May 1, 1825, and died at Bridge of Allan, Scotland, August 3, 1894. He was largely self-taught, but when he was a young man he came under the influence of Corot and Rousseau and enjoyed for a time the close companionship of Millet. He is generally considered our greatest landscape painter. He has been called "the American Millet." In early life he painted panoramic landscapes, but later he made intimate study of "the fragments of nature, until, at last, he succeeded in making the landscape interpret his own spiritualized conception of life." He is said to have been "the discoverer of the American meadow and woodland—a new realm of beauty." "Such deep luminous lights had never been seen before on American canvases." "Inness gives with equal felicity the drowsy heat, hot shimmer, and languid quiet of a summer noon, or the storm-weighted atmosphere with its dark masses of vapor and the wild gathering of thunder clouds with their solemn hush before the tempest wakes. He uses sunlight sparingly, but it glows on his canvas and turns darkness into hope and joy."

ISINGS, I., is a contemporary Dutch illustrator. He has published a striking series of illustrations to both the Testaments, in which he portrays the Bible characters with faces of distinctly modern Jewish type.

ISRAELS, Jozef (1824–1911), was the greatest painter in the modern Dutch school, and has been aptly described as "the Dutch Millet." His life, in some respects, resembled Millet's, and he was subject to some of the same influences that were at work upon the latter painter.

His first ambition was to be a rabbi, but when he left school he joined his father's small banking business. He was twenty years of age when he went to Amsterdam to the studio of Jan Kruseman, a fashionable painter. He roamed in the Ghetto of that city, entranced with the picturesque streets and the still more picturesque people, but not yet dreaming of putting them on canvas. Later he went to Paris and studied with Paul Delaroche, just after Millet had left him. Like Millet he studied and starved, and, after his return to Amsterdam, like him he painted conventional pictures for a living, and found the true bent of his genius, by accident. A serious illness caused him to go to Zandvoort, a small fishing village, to recuperate, and here, living in solitude, he learned the poetry, romance, and beauty of lowly life. What the great world failed to show, he learned in the fishing village, and he so filled himself with its life, and studied its scenery and atmosphere so closely, that his future course in art was made clear.

In his masterly canvases, in which subject and atmosphere are in perfect harmony, he reveals himself as a powerful painter and a tender poet. His pictures derive a grandeur and

breadth from their very simplicity, yet, with all their freedom from unnecessary detail, they display a keen observation that appreciates and reveals the significance of minor things.

JOHNSON, Eastman, was born at Lovell, Maine, July 29, 1824, and died in 1906. He studied abroad. His most popular works are those picturing homely American life, such as his *New England Peddler, The Old Kentucky Home,* and *The Old Stage Coach.*

JOSSELIN DE JONG (yŏs'ĕl ĭn dē yông'), Pieter de, was born at St. Oedenrode, Holland, in 1861. He studied in Antwerp and Rome. He is an academic draftsman rather than a powerful painter. He excels as an honest maker of portraits and as an illustrator of life on the farms and in the foundries.

JOY, George William, was born at Dublin, July 7, 1844. He studied in London and Paris. His works are popular pictures of historical and domestic subjects, portraits, and sacred pictures. His draftsmanship is excellent, his color good, and his composition always pleasing.

KAULBACH (koul' bäk), Wilhelm von, a historical painter, was born at Arolaen, in Waldeck, Germany, in 1805 and died at Munich in 1874. He studied at Düsseldorf and Munich. He painted religious, classic, and historical allegories in a grand style, but with rather monotonous color. His vast frescoes are on the walls of the Berlin Museum.

KELLER, Albert von, was an Austrian painter of historical subjects, portraits, and genre. He was born at Gais in 1844. He lived a long time in Paris, but took up his permanent residence in Munich where he became professor in the Academy in 1866. He exhibited in Paris, Munich, and Berlin. One of his best-known paintings is *The Raising of the Daughter of Jairus,* in the Museum at Munich.

KLOEBER (klōy'bĕr), August Karl Frederick von, was born in Breslau in 1793, and died in Berlin in 1864. He was intended for a military career, but soon gave it up, although he served in the War of 1813. He executed many decorative paintings for the theater in Vienna and for many public buildings in Berlin. Rubens and Correggio were his sources of inspiration. His *Jubal the Inventor of the Flute* is in the museum at Berlin.

KRONBERG, Julius Johann Ferdinand, is a painter of genre and of history. He was born in Karlsbrona, Sweden, December, 1850. He studied in Stockholm, Paris, Munich, and Rome. The Museum of Stockholm possesses his *David and Saul.* He is one of Sweden's greatest artists.

KWAKYO, Nakamura, was a Japanese painter of the nineteenth century. His *Japanese Lion,* which hangs in the Cleveland Art Museum, shows a realistic treatment which is typical of the new school of Japan.

LANDELLE (lŏn dĕl'), Charles, was born at Laval, France, January 2, 1821. He became a pupil of Delaroche and of Scheffer, the latter of whom he imitated but without attaining his depth of feeling. He became known as a mural painter of sacred subjects.

LANDSEER, Sir Edwin H., was born at London, March 7, 1802, and died there October 1, 1873. He was the most popular animal painter of the last century and was knighted for his artistic gifts. Horses, dogs, and deer claimed his special attention. He endowed animals with almost human qualities of pathos and humor, but this does not appeal to the present generation as being true to life.

LASCH, Karl Johann, was born at Leipsic in 1821. He studied at Düsseldorf and Munich and in Italy. He settled in Düsseldorf. He was a painter of figures and landscapes. "Happy-minded" is the word by which a critic has aptly defined his art.

LAUBER (lou'bĕr), Joseph, painter, sculptor, engraver, mural painter, and stained-glass designer, was born in Westphalia, Germany, August 31, 1856. He studied with Walter Shirlaw and William M. Chase in America and assisted John La Farge in some of his sculptural decorations. His well-known mural paintings and stained-glass windows are in many American churches. His painting, *The Christ,* has been widely noticed.

LAUGÉE (lō jā′), Georges, the son of an artist, was born at Montvilliers, France, in our own time, and has been exhibiting since 1881. He has confined himself to homely subjects of a popular character.

LAUX (lō), Marie, is a contemporary French artist who has made a number of delicate drawings of birds in their native haunts and nests.

LAWRENCE, Sir Thomas, was born at Bristol, England, May 4, 1769, and died at London, January 7, 1830. He was a poor boy who succeeded in obtaining an education at the Royal Academy, of which in later years he was made president. He became a fashionable portrait painter and also executed some popular historical canvases. His portraits of *Mrs. Siddons*, *Master Lambton*, and *Sir Walter Scott* are considered his best. He himself regarded his *Satan Calling His Legions* as his best historical subject.

LE BRUN (lĕ brŭn′), Marie Louise E. Vigée, was born in Paris in 1755, and died there in 1842. Her father, a portrait painter, taught her drawing, and such was the daughter's talent that at the age of sixteen she had painted many portraits. She perfected herself under other teachers and by persistent study of the old masters at the Louvre. Her marriage with a picture dealer named Le Brun proved unfortunate, and she became the financial support of the family. Many notable people sat for her. She painted *Marie Antoinette and Her Three Children*, *Lady Hamilton*, and *Madame de Staël*. In all, her portraits number 662 besides 200 landscapes and some historical pictures. Even at the age of eighty she produced an admirable portrait of her niece. The *Madame Le Brun and Her Daughter*, a self-portrait, is a great favorite.

LEIGHTON (lā′tŭn), Sir Frederick, was born at Scarborough, England, December 3, 1830, and died in London, January 25, 1896. He studied in Italy, Brussels, Frankfort, and Paris. For more than two years he worked under Steinle, and, as he said, "obeyed that master so diligently that I am, in effect, his pupil in the fullest sense of the term." He executed a mural painting, *The Wise and Foolish Virgins*, in Lyndhurst Church. The *Daphnephoria* may be regarded as the climax of his Greek period. He painted occasional portraits, of which the *Burton* of 1876 is the most remarkable. The sculpturesque quality noticeable in his painting was also displayed in works like the *Athlete and Python* and *The Sluggard*.

Plastic form and grace of attitude ever attracted him, and his pictures had a certain princely nobility of conception, quite in harmony with his own character. His resemblance to his French contemporary, Bouguereau, has been noted. His classical spirit found no room for the unlovely and little for the passionate. He made a number of vigorous drawings for Dalziel's Bible, of which *Samson Carrying the Gates of Gaza* is a good example. Leighton received many honors, became president of the Royal Academy, and was made a peer a few days before his death.

LEINWEBER (līn′vā bĕr), Robert, was born in Leipa, Bohemia, in 1845. He studied in Prague, Munich, and Dresden and is a member of the Munich Art Association. His series of pictures of Biblical events in both Testaments has been widely circulated. He is a rich colorist and has pictured the narratives with vigor and lifelikeness.

LENEPVEU (lā nā vē′), Jules Eugène, was born at Angers, France, in 1819 and died at Paris in 1898. He was a painter of historical subjects.

LEROLLE (lĕ rŏl′), Henri, was born in Paris in 1848, and has exhibited since 1874. His *At the Banks of the River*, a large landscape full of the suggestion of space and atmosphere, is well known in America. His sacred subjects include a *Communion of the Apostles* and an *Arrival of the Shepherds*.

LÉVY (lā vē′), Émile, was born at Paris, August 29, 1826. He won the Grand Prix de Rome in 1854 by a picture of *Abraham and the Three Angels*. He has been known since chiefly as a portrait painter. Among his sacred pictures are a *Ruth and Naomi*, at Rouen, and a *Presentation of the Virgin*, at Paris. He died in Paris, August 4, 1890.

LEWIS, John Frederick, was born at London, July 14, 1805, and died at Walton-on-Thames, August 15, 1876. In his earlier years he was known as "Spanish Lewis," from the

source of his inspiration, but at forty-five he developed a style almost identical in manner with the Pre-Raphaelites. Extreme elaboration, complexity of drawing, splendid color, and breadth of effect, mark the superb work of his later period, which gained in sumptuousness from the Oriental spirit and subjects of his work. His *Lilium Aureatum* is his masterpiece. His *Upper Egypt* is well known.

L'HERMITTE (lĕr mēt'), Léon Augustin, was born at Monte St. Père, France, July 3, 1844. He was a painter of peasant life and was fond of portraying the Christ in the homes of peasants, dressed in the peasant costume of his own time. His *Christ Among the Lowly* is in the Metropolitan Museum, New York.

LILIEN, Ephraim Mose, is an eminent Austrian-Jewish artist who was born at Drohobioz, in Galicia, in 1874. He is an illustrator, and lives in Berlin. In his *Juda, Songs of the Ghetto,* and *The Books of the Bible* he has portrayed the pathos and the power of the Jewish faith. There is also a luxuriance of sentiment that we do not associate with the austere Hebrew fancy.

LIPPI (lē'pē), Filippino, the son of Fra Lippo Lippi, the painter, was born at Florence in 1457, and died in 1505. He studied with Botticelli, and his style shows the influence both of his master and of his father. He has been called a worthy successor of Masaccio and a precursor of Raphael. "His women are elegant and graceful, his men dignified, and all his figures full of life, emotion, and action." His *Virgin Appearing to Saint Bernard,* with its appealing Madonna and child angels, is his masterpiece.

LISKA, Emmanuel K., was born in Nikolowitz, Hungary. He studied at Prague, Munich, and Rome. His works are historical and religious.

LONG, Edwin, was born at Bath, England, in 1829, and died May 15, 1891. He was made a member of the Royal Academy. His *Anno Domini* was the sensation of the Academy exhibition in 1867, on account of its technical excellence and its historical accuracy. It gave a new reality to a sacred event of great interest.

LONGFELLOW, Ernest Wadsworth, son of the poet, was born at Cambridge, Massachusetts, November 23, 1845. He studied in France with Couture. He has become a well-known landscape painter, with a fondness for Egyptian scenery.

LOW, Will Hicok, was born in Albany, New York, May 31, 1853. He studied in Paris under Gérôme and Carolus-Duran. His illustrations of Keats' poems won a medal when exhibited in Paris. Many notable mural paintings in this country are his work, among them those of the Waldorf-Astoria Hotel, New York; of the Court House at Newark, New Jersey; the Federal Building, Cleveland, Ohio; State Education Building, and the State Capitol, Albany, New York.

But it is as a stained-glass designer and mural painter that he is best known. His first knowledge of stained-glass he acquired from John La Farge, and has since furnished designs for many churches and public edifices. He is also the author of *A Chronicle of Friendship* and *A Painters' Progress.*

LUINI (loo ē'nē), Bernardino, was born at Luino on Lake Maggiore in Italy in 1475, and died in 1530. It has been said that he "translated the ideal of Leonardo da Vinci into simple terms," but his lovely Madonnas with downcast heads and his vigorous representations of the Christ Child have a tenderness that is their own. He never portrayed anything unlovely. "Luini painted for those who pray and those who weep."

A score of notable Madonnas are the work of his brush and his *Body of Saint Catherine Borne to the Tomb* is renowned. His frescoes at Saronna are considered his finest work, and since he has come from under the overshadowing fame of Da Vinci, he is accorded a place among the world's greatest fresco painters.

McGREGOR, Jessie, was born in Liverpool in our own time. She studied under Leighton, Philip H. Calderon, and John Pettie in the Royal Academy, and is the only woman but one who ever won the gold medal of the Academy Schools for historical paintings. Her *Jephthah's Daughter* and *In the Reign of Terror,* in Liverpool, are her best works.

MacCHESNEY, Clara I., was born in Brownsville, California. and began to win distinction in art in 1893 at the Chicago Exposition. She has studied at home and in Paris. She paints figure subjects.

MACHADO, Jakob, was a Dutch painter who was born at The Hague.

MADRAZO (mä drä′thō), Luis, Spanish painter of the nineteenth century, portrayed women, with great grace and charm. His *Burial of Saint Cecilia* is in the Museum at Madrid.

MAES (mäs), Nikolaas, was born at Dortrecht, Holland, in 1632, and died in Amsterdam in 1693. He was a pupil of Rembrandt, whose influence can be seen in his earlier works. He painted old women busy in homely tasks. He is noted for color, brilliant and warm, and marvelous mastery of light and shade. His pictures may be seen in Amsterdam, London, and the Uffizi, Florence. Among the "Little Masters" none is more lovable.

MANTON, G. Grenville, a contemporary English artist, was born in London. He has painted many portraits and exhibition pictures and is also a staff illustrator for London magazines. His *Jeroboam's Wife* is very well known.

MARATTA (mä rä′tä), Carlo, was born at Camurano, Italy, in 1625, and died in Rome in 1713. He was an imitator of Raphael, and for nearly half a century was the most eminent painter in Rome. He was patronized by several popes, was made custodian of the paintings in the Vatican, and was employed to restore the frescoes of Raphael. His favorite subjects were the Madonna and the Holy Family.

MARGETSON, W. H., was born in England in 1861. He has studied in England and is known as an illustrator of Biblical subjects in color.

MARIANI (mä rē ä′ nē), Giovanni Maria, painter, was born at Vicenza, Italy, in 1565, and died at Ascoli about 1650. His *Baptism of Saint James* at Rome is his masterpiece.

MASON, George Heming, was born at Wetley Abbey, England, in 1818, and died in 1872. He studied in Rome. He is remembered as a landscape artist of rare poetic feeling. His *Girls Dancing by the Sea* and *The Harvest Moon* are considered his masterpieces. He painted also many scenes from rural domestic life.

MASTROIANNI (mäs trō yä′nē), Domenico, a contemporary sculptor, has been called "the Tissot of sculpture." He was born in Arpino, Italy, the son of a carpenter. His art is practically self-taught. His medium is wax, in which he has succeeded not only in molding impressive and life-like figures, but also in giving the illusion of perspective and of reality to water, clouds, and mountains. His series on the *Life of Jesus* has met with popular approval.

MAX, Gabriel Cornelius, the son of a sculptor, was born at Prague, Bohemia, August 23, 1840. He studied in Prague, Vienna, and Munich, where he became a professor in the Academy. Many of his best paintings are on religious themes. His first picture exhibited at Munich in 1867, called *The Christian Martyr*, depicted a young girl crucified. It brought instant fame to the artist, a fame that has not diminished. Some of his works express extreme suffering, others horror. His art has been called almost mesmeric in its strange fascination, which is the result of his interest in the psychologic and the weird. Some of his faces are sculpturesque and pallid, "as if born into a world of white marble." His *Head of the Saviour* has been often reproduced; his *Daughter of Jairus* has unusual charm.

MAX-EHRLER, Louise, is a contemporary German artist who has painted some graceful representations of Biblical subjects.

MENGELBERG (měngl′ bĕrg), Otto, son of a painter, was born at Düsseldorf in 1817. Like his father, he was a pupil of the Düsseldorf Academy. He was fond of painting historical subjects and portraits, but many of his works are also religious.

MERSON, Luc Olivier, the son of a distinguished art critic, was born at Paris, May 21, 1846. He became a painter of historical-religious themes, though in a somewhat eccentric style, but he exhibits a remarkable faculty for humanizing Scriptural characters. The *Repose*

in Egypt, in the Boston Museum of Fine Arts, and the *Arrival at Bethlehem* are the works by which he is best known in this country.

MICHELANGELO, Buonarrotti (mē kĕl än′jĕ lō, bwô när rô′tē), was born March 6, 1475, at Castel Caprese, Italy, of an honorable Florentine family. He was apprenticed for three years to Ghirlandajo, then a prominent figure in Florence. Having become a better draftsman than his teacher, Michelangelo sought and obtained the patronage of Lorenzo de Medici, becoming a member of his household. There in the fine garden-collection of antique sculptures, the boy of sixteen found his calling, while in the learned society of the Medici court he obtained a liberal education.

After the death of Lorenzo and the expulsion of the Medici family from Florence, Michelangelo went to Rome, where he remained for some years executing works which placed him in the front ranks of sculptors. The *Pietà* in St. Peter's, belongs to this period. After this came a four years' residence in Florence during which he produced the *David*, now in the Academy of that city.

In 1505 Michelangelo was summoned to Rome to execute a mausoleum for Pope Julius II and to rebuild St. Peter's on a scale large enough to honor it. Of these two tasks, so suited to his genius, one was destined never to be completed and the other to be performed largely by other hands. For the tomb he prepared designs, procured marble from Carrara, and wrought two of the figures, *Moses* and the *Bound Captive*, the former of which stood in his workshop forty years. To his lasting disappointment the tremendous plans were abandoned. To please Pope Julius, Michelangelo, protesting that he was no painter, had to decorate the ceiling of the Sistine Chapel; the result is a marvelous design of more than three hundred major figures, planned and executed by the artist almost single-handed in four years.

After the death of Pope Julius II, Michelangelo was engaged for almost twenty years on sculptures for the Medici Chapel in the Church of San Lorenzo, Florence. By another irony of fate, this monument was never finished.

Michelangelo was now fifty-nine years old, but was destined to live thirty years longer and to execute very important works. He painted the *Last Judgment* in the Sistine Chapel; he supervised the completion of St. Peter's to the base of the cupola, and prepared the plan from which the great dome was built.

He died in 1564, and lies buried in Santa Croce, Florence. This prince of sculptors was also architect, military engineer, man of learning, and poet. He was unfortunate in being the servant of patrons who required him to abandon his own ambitions in order to fulfill theirs. Though primarily a sculptor, the works from his chisel only suffice to show the possibilities of his genius had it been allowed free scope.

MIETH (mēt), Hugo, was born at Reichenberg, Germany, January 15, 1865. He studied in Dresden under Pauwels, and in Paris. His work has been done in Berlin.

MIGNARD (mēn yär′), Nicolas, painter, engraver, and architect, was born at Troyes, France, in 1608, and died in 1668. He painted portraits of the royal family and adorned the Tuileries with several historical pictures. His *Madonna and Child* is very popular.

MILLAIS (mĭ lā′), Sir John Everett, was born on June 8, 1829, at Southampton, England. At nine he won the silver medal of the Society of Arts, and two years later was admitted to the Royal Academy school. At the age of seventeen he exhibited *Pizarro Seizing the Inca of Peru*, now at South Kensington, and in 1847 gained the gold medal for *The Young Men of the Tribe of Benjamin Seizing Their Brides*. In 1848 Millais, Rossetti, Holman Hunt, and four other rising artists revolted against current art, and banded themselves together as the Pre-Raphaelite Brotherhood. Their aims were to paint nature with minute fidelity, and to regain the naïveté and intensity of early art.

His first picture after this, *Lorenzo and Isabella*, evoked a storm of criticism, and the second, *Christ in the Home of His Parents*, suffered even worse ridicule. For ten years Millais held to the new principles, but then modified his style and sacrificed originality to commonplaceness. From that time his career was one of uninterrupted success. He became skilful in portraiture, and in time gained first rank as the most popular and expensive portrait painter

in England. Numerous honors, including a baronetcy, were heaped upon him. On the death of Lord Leighton, Sir John was unanimously elected president of the Royal Academy, but by this time he was in failing health, and in six months he died, August 13, 1896. Millais was handsome, rich, accomplished, and successful, but he would have been a better artist had he been less blessed.

MILLET (mē lĕ′), JEAN FRANÇOIS, was born in a little hamlet on the cliffs near Cherbourg, France, in 1814. He came of peasant stock, and his mother worked in the fields with the rest of the family. His uncle, a country priest, taught him to read. Until eighteen years of age Millet knew nothing but hard toil; then his father took him to Cherbourg to place him under a drawing teacher.

Later he was enabled to study in Paris, but his life there was a constant struggle with poverty, jealousy, and ridicule. His fellow students called him the "wild man of the woods" and he was too shy even to ask his way about town. After years of discouragement he found his true work in painting the toil of peasants and at last, in 1849, his *Haymakers* was exhibited and sold. Then Millet moved to Barbizon, on the edge of the forest of Fontainebleau, and spent twenty-seven years painting peasant life in every aspect.

Recognition came slowly—in fact, too late. In 1868 he was awarded the Cross of the Legion of Honor. Five years later he was commissioned to decorate the Pantheon, but, broken by hardships, he was no longer able to work, and died in 1875.

Millet painted the world he knew, with its toil and sadness redeemed by the character of his subjects. He often remarked, "Nothing counts but what is fundamental." Says one critic, "In a solitary figure he typifies the fortunes of a hundred generations of patient toil." His *The Sower*, *The Angelus*, and *Feeding Her Birds* are loved by all, while *Autumn* and *The Rainbow*, though not so widely known, are eminent examples of his portrayal of nature.

MORAN, EDWARD, was born at Bolton, Lancashire, England, August 19, 1829, and died in New York, June 9, 1901. He studied in this country and in London. He worked chiefly in marines, both in oil and water color. He also painted a series of historical pictures representing thirteen epochs in the marine history of America.

MORELLI (mō rĕl′ ē), DOMENICO, one of the favorite Italian painters of our time, was born at Naples in 1826 and died in 1901. He has been called "the reformer of modern Italian art." He was a conscientious craftsman and a superb colorist. He was a reverent Christian and painted many religious subjects, of which *David Calming the Fury of Saul*, *The Marys at Calvary*, and *Christ Walking on the Sea* are well known.

MORRIS, PHILIP RICHARD, was born at Devonport, England, December 4, 1838. He was a historical and religious painter. He studied with, and imitated, Holman Hunt.

MUNKÁCSY (mōōn′kä chē). MICHAEL, was born in the fortress of Munkács, Hungary, in 1844. His life reads like a romance. He was early left an orphan, for his mother died soon after his birth and his father went to fight under Kossuth in Russia and died in prison. Michael, the youngest of five orphans, was taken by an aunt. One night her house was broken into by ruffians and all murdered except this boy. Then an uncle took him, and apprenticed him to a carpenter, under whom he worked for six years. He learned reading and writing from some students. His first painting was house painting and his first drawing was on a plank he had planed. As he became skilful in decorating trousseau chests, he earned his living in this way, working twelve and fifteen hours a day for one dollar a week. Under this strain his health broke down, and the uncle had to take care of him.

Upon recovering, he happened to become acquainted with a portrait painter, and found his true calling. His first picture was a group of the entire family of a tailor, for painting which he received, as compensation, a winter coat. He tried to earn his living in Pesth by painting peasants and gypsies; then he went to study in Vienna, where the professors belittled his talent. In 1866 blindness threatened him, and we next hear of him in Munich with ten dollars in his pocket.

Gradually, however, he did acquire a market for his work, and his first real commission came from an American for whom he painted *The Last Day of a Condemned Man*. When

this picture was exhibited in Paris in 1870, it made him famous. From then on his life was easy. He married a rich and titled widow and lived in luxury in Paris. He died in Bonn, Germany, in 1900.

Munkácsy's important pictures are *Milton Dictating Paradise Lost, Last Hours of Mozart, Christ Before Pilate,* and *Christ on Calvary.* The last two were shown in the United States and aroused much enthusiasm.

MURILLO (mo͞o rēl′yô), Bartolomé Estéban (1617–1682), was born in Seville, Spain, in great poverty. Little is known of his early years except that he studied art with an uncle whom he soon surpassed. When a young man he walked to Madrid, where he was befriended by Velásquez, then court painter. For three years he worked in the studio of this master, and copied masters in the Prado Gallery.

After returning to Seville, Murillo enjoyed great popularity, receiving many commissions for religious works. He married a lady of noble lineage, and his home became a resort for the learned and distinguished. Only once did he leave Seville till the time of his death in 1682.

Murillo has been called "the prince of illustrators." That explains his enduring popularity. His Madonnas were pleasant country girls, and his backgrounds were the interiors of homes of his own day. His portrayals of children and cherubs are so delightful that they often take the eye from the subject of the picture. His pictures of street urchins of his time have never ceased to delight. He was a very devout Catholic as his pictures imply, and he painted the *Immaculate Conception* some twenty times. The *Guardian Angel* is in the Cathedral at Seville.

MURRAY, David, was born at Glasgow in 1849. Brought up in mercantile pursuits, he did not adopt painting as a profession until his later years. His subjects have been mostly from rural life.

NORMAND, Ernest, a modern English painter, lived at London, where he died in 1923. His paintings of Biblical incidents have been popular. Among the best known are *Vashti Deposed, Esther and Haman,* and *Death of Pharaoh's First-born.* He exhibited from 1881 to 1893.

NOTTI (nŏ′tē), Gherardo dalle, whose real name was Gerard van Honthorst, gained his Italian nickname when studying in Italy because he painted so many night scenes. He was born at Utrecht in 1590 and died there in 1656. Italian painters had great influence on his style. He was court painter for the princes of Orange and also for the king of Denmark.

NOVELLI (nō vĕl′ ē), Pietro, was born at Morreale in Sicily in 1608, and died in 1647. He was probably the greatest painter that Sicily ever produced. He decorated the churches at Palermo, and also had a reputation as an architect.

OSBERT (ŏs bĕr′), Alphonse, a painter of decorative compositions, was born at Paris in 1857. He was a pupil of Bonnat and Cormon.

OVERBECK, Johann Friedrich, was born in Lübeck, Germany, in 1789, and died at Rome in 1869. He devoted himself to works of a religious nature, for with four other artists of like mind, he had formed a group called the Nazarenes, whose aim was a revival of German art on a religious basis. It was a revolt against classicism, an endeavor to make art once more the handmaid of religion. These artists lived a monastic life together in Rome, for Overbeck and other Protestants among them had become Catholics in their zeal to make art and religion one. Overbeck refused, from modesty, to employ a female model, and, in fact, most of them painted without models in the seclusion of their cells. For this reason their figures lack vitality.

PALIZZI (pä lĭt′ zē), Gaetano, was a nineteenth-century Italian painter who was born in Bologna. Among his well-known works are *The Nun* and *The Carnival.*

PALMER, W. L., is a veteran American artist, living in New York, who has been successful in his minute portrayal of snowy winter.

PEARCE, Charles Sprague, mural painter, was born at Boston, Massachusetts, October 13, 1851, and died in May, 1914. He studied in Paris. He painted portraits, but

made his greatest success in picturing the rustic landscape and the peasants of northern France. His best-known works are his decorations in the Library of Congress, Washington.

PETTIE, JOHN, was born at Edinburgh in 1839, and died in 1893. He studied and painted in London. He painted medieval themes with great success.

PILICHOWSKI (pĭl ē chōf′skē), LEOPOLD, is a contemporary Polish-Jewish artist, who has portrayed the modern life of the Jewish people with keen sympathy and tragic power.

PILOTY (pē lō′tē), KARL THEODORE VON, was born at Munich in 1826, and died at Ambach-am-Starnberger See, Germany, in 1886. He studied at the Munich Academy and became its director. He was called a realist, but he was something more. Realism was with him the appointed means for expressing inward thought. Color was also made subordinate to higher ends. His best-known picture in America is the *Thusnelda at the Triumphal Entrance of Germanicus*, which hangs in the Metropolitan Museum. His *Wise and Foolish Virgins* is in the same gallery.

PINTURICCHIO (pēn tōō rē′kē ō), whose real name was BERNARDINO DI BETTO, was born at Perugia, Italy, in 1454. He studied with Perugino, who was also the master of Raphael. His best work is in the cathedral at Siena. He was fond of landscape backgrounds, which are crowded and full of gilding and ornamentation. "He is a delightful story-teller." His works may be seen in Rome, Perugia, and in Siena. He died of starvation and neglect at Milan, in 1513.

PLOCKHORST, BERNHARD, born in 1825, was one of those painters of the Munich school associated in the popular mind with Hofmann and Bodenhausen. He has produced graceful compositions on sacred subjects without any attempt at Oriental atmosphere, but with considerable romantic feeling.

POOLE, PAUL FALCONER, was born at Bristol, England, in 1810, and died at London, September 22, 1879. He was a painter of history and of genre. Among his subjects are *The Vision of Ezekiel* and *The Tempest.*

PORTAELS (pōr täls′), JEAN FRANÇOIS, was born near Brussels, May 1, 1818, and died in Brussels in 1895.

POUSSIN (pōō săn′), NICOLAS, was born at Andelys, Normandy, in June, 1593, and died at Rome, November 19, 1665. He was a leading classicist. Champlin says of him, "His noble style, his skill in composition, his elegance in the grouping and disposition of his figures, and his truly grand and poetic feeling in landscape, entitle him to the first place among painters of the French school." Artificial though he was in treatment, his pictures still impress the imagination by their grace and dignity. His *Shepherds in Arcadia* is his masterpiece. He painted many sacred subjects.

POYNTER, SIR EDWARD J., was born of English parentage at Paris in 1836. He studied in France and in England, became an Academician, and was made president of the Royal Academy in 1896. He was one of the modern classicists, painting first historical subjects but tending in later life to semi-decorative arrangements. He designed mural decorations for St. Paul's and other churches. His *Faithful unto Death* and *Visit to Æsculapius* have been favorites. His best-known sacred subject is *Israel in Egypt.*

PRELL, HERMANN, was born at Leipsic, April 29, 1854. He was a student at Dresden, Berlin, and Rome, and became a well-known fresco painter. He decorated the House of Architects, Berlin, with a historical series on the *Epochs of Architecture.* His *Remorse of Judas* is his one famous sacred canvas.

QUIGNON (kēn yŏn′), FERDINAND, is a French landscape painter living in Paris, who has taken medals and prizes at many exhibitions. His *Spring, Pear Trees in Blossom, and Fields in Blossom* are noteworthy.

RAPHAEL, SANZIO (räf′ā ĕl, sän′zē ō), endeared himself to the world more than any other artist. He was born at Urbino, Italy, in 1482, and died at Rome on his birthday in

1520. Dying young, he has become eternal youth to his admirers. Having lived like a prince, with his students as his courtiers, he is still the prince of painters.

His father was a painter of saints, so that Raphael's early associations were devotional and his early painting medieval "soul-painting." Perugino was his first teacher. At the age of twenty he went to Florence, which Leonardo, Fra Bartolomeo, and Michelangelo were making the center of Renaissance art. Here he encountered their classical ideas and learned to find in perfect human beauty the best means of representing the divine. Some of his most famous Madonnas belong to this period.

In 1508 he was summoned to Rome by Pope Julius II, who had already set Bramante and Michelangelo to work on St. Peter's Cathedral. Raphael, now twenty-five years old, decorated the apartments in the Vatican called the "Stanze," and proved himself to be the greatest master of fresco that ever lived. So pleased was the pope with this youthful painter's work, that he caused the frescoes of old masters to be stripped from the walls in order to give the whole space to the new genius.

On the death of Bramante, Raphael was made chief architect of St. Peter's. He was now so busy with countless other works, and so besieged by foreign princes who begged for his time, that he kept a corps of students assisting him. He had to let them finish the great bulk of his orders, for he could do nothing more than sketch the composition and paint a few strokes. It was no wonder that he broke under this strain and died of fever at the age of thirty-seven, while working on his masterpiece, *The Transfiguration*. He lies buried in the Pantheon, Rome.

His works, like himself, are serene, harmonious, varied, and tender. "Of all artists since the Greeks, Raphael had the most perfect feeling for true beauty." His was not a gigantic personality like Michelangelo's; he was not a master of movement and color like Da Vinci and Rembrandt. "He was Christian in spirit and Greek in elegance."

REGNAULT (rĕn yō′), Alexandre Georges Henri, was born at Paris in 1843 and was killed in the siege of that city in 1871 when he was only twenty-eight years old. His contemporaries recognized in him even in his youth an originality of design and force of execution that offered great promise. In his subjects Regnault was an Orientalist.

REID, R. Payton, was born in England in 1896, and has studied in Edinburgh, Munich, Italy, and Paris.

REMBRANDT, van Ryn (rĕm′brănt, văn rīn), was born at Leyden in 1606. He was the son of a miller in comfortable circumstances, and was destined for one of the learned professions, but his love of art showed itself at an early age, and he was allowed to follow his bent. After his apprenticeship he continued to paint in Leyden, making constant studies of the people among whom he lived. Old age especially attracted his attention, and his studies of old men with wrinkled brows and gray locks are among his earliest works. His mother and sister were favorite models.

In 1630 he proceeded to Amsterdam, where his talent soon gained for him many commissions in portraiture. He married Saskia van Uylenburg, "much of whose short married life must have been spent in sitting to her husband." Fortune smiled on the young painter; he had many pupils and plenty of orders. But in a few years Saskia died; her property somehow involved Rembrandt in difficulties and he went from bad to worse. At length he was declared bankrupt, and for the rest of his life shifted from lodging to lodging. In spite of this change of fortune, Rembrandt continued to paint more splendidly than ever, so that it may be truly said that his claim to immortality rests chiefly on the great works he produced in abject poverty. He died in 1669, possessing nothing but the clothes he wore and his paint brushes.

Rembrandt was primarily a portrait painter, who, with the greatest insight and the greatest sympathy, portrayed the men and women of his time and his race. Moreover, he may be said to have recreated the typical figures and scenes of the New Testament, bringing them back to the simplicity of the Gospels, and adjusting them to the comprehension of his fellow-men. He is the precursor of modern art in its finest essence, and it is only now that the full scope of his genius has been universally recognized.

Rembrandt's *City Guard*, falsely termed *The Night Watch*, in Amsterdam, has been numbered among the so-called "World's Twelve Greatest Pictures." His *Anatomy Lesson* is also world-famous. Among his sacred pictures must be named his *Disciples at Emmaus* and *The Descent from the Cross*, recently purchased in America.

RENI, Guido (rā′nē. gwē′dō), was born near Bologna, November 4, 1575, and died there in 1642. His father was a musician and wished him to follow music, but art claimed him. Although he with his fellow-townsman Zampieri studied under the masters of his time, he rapidly developed a style of his own and soon became a famous painter. Cardinal Borghese became his patron, and it was for him that Guido painted his best-known work, *The Aurora*, which adorns a ceiling of the Rospigliosi Palace in Rome.

Like Zampieri, he became disgusted with the wranglings and enmities of lesser artists, and retired to Bologna. His pictures commanded prices hitherto unheard of, but that did not save him from becoming involved in debt through gambling. Due to that and to his arrogance, his reputation suffered greatly during the last fifteen years of his life. "Guido Reni was an admired, fortunate, worldly artist, who accommodated himself to the tasks of his day and aimed, not at nature, but at making an agreeable effect upon the spectator's mind."

REPIN (rā′pĭn), Ilia, is a Russian painter who was born at Tschuguev, Russia, July 25, 1844. He is known as a painter of portraits and of figure subjects. Deforest's *History of Art* says of him: "He has painted portraits which are almost cynical in their objective naturalism." His *Ivan the Terrible* is a powerful work.

REYNOLDS, Sir Joshua, was born at Plympton, England, July 16, 1723. He prepared himself for painting by a sojourn of three years in Italy studying the masters there. He was also strongly influenced by Rembrandt, and, on occasion, by Rubens. After the Italian journey he settled in London, and soon became the leading portrait painter in the capital.

He showed infinite variety in the portrayal of the men and women of his time, and in this respect was unrivaled. His portraits of women are marked by a suavity, grace, and distinction upon which it is unnecessary to dwell; his portraits of men show a grasp of character and a dramatic instinct which has hardly a parallel in the eighteenth century. If Gainsborough was the greater master of the brush, Reynolds was, perhaps, the greater artist. The most important groups of his works to be seen in public are found in the National Gallery and in the Wallace Collection, both in London.

His charm was greatest as a painter of children, in which art no one has ever excelled him. Reynolds never married, but he was very fond of children; he used to paint them in his garden and in his studio, giving them toys and telling them stories while he worked. His *Innocence* and *Angels' Heads* are favorites. For the last three years of his life Reynolds' sight was dim, and he could do no art work. He died at his house in Leicester Square, London, February 23, 1792.

RIBERA, José de, called Lo Spagnoletto (Little Spaniard) was born at Jatvia, Spain, in 1588, and died at Naples in 1656. At an early age he went to study in Rome, but was compelled by poverty to live on the charity of his comrades, who bestowed upon him his well-known nickname. Although befriended by a cardinal who attached him to his household Spagnoletto soon ran away, declaring that he needed the spur of poverty to make him a good artist. His style was influenced by that of Correggio and also by Caravaggio under whom he studied. Eventually he made a fortunate marriage and became court painter at Naples, so that wealth and honors enabled him to live as the equal of nobles and princes. Nevertheless, his jealousy of the advancement of others caused him to be the implacable enemy of all painters of rival schools, among whom was the unfortunate Zampieri.

RICHTER, Gustav, was born at Berlin, August 3, 1823, and died there, April 3, 1884. He became a professor in the Berlin Academy. At first he painted fisher-boys and pretty women in a popular but monotonous fashion. Later he wrought some portraits of enduring excellence, and many European celebrities sat to him. His idealized portrait of *Queen Louise* is his most popular painting. His famous *Building of the Pyramids* cost him twelve years of work.

RIVIÈRE (rēv yăr′), Briton (1840–1920), the English animal painter, was the son of an artistic father and gave early promise of distinction in the realm of art. At the age of eighteen he exhibited at the Royal Academy, and his pictures became an annual feature at Burlington House after his twenty-sixth year. He was elected a member of the Royal Academy in 1881. He is best known as a painter of wild animals, in which field he stands supreme. Even in this branch of art he has successfully introduced the religious element, as may be seen in his popular paintings, *Daniel in the Lions' Den,* and *Daniel's Answer to the King.*

RIVIÈRE, Louis, is a contemporary French sculptor. His work is characterized by the tendency to subordinate the non-essentials, to suppress the dark shadows, and to emphasize the mass of the figures. *The Two Sorrows* is in the Luxembourg.

ROBBIA (rōb′yä), Andrea della, a nephew of Luca, was born in Florence in 1435. He was trained in art by his uncle, and, unlike the former, to whom the use of terra cotta was only incidental, his own work was done almost wholly in that medium. Andrea never attained the stateliness and nobility of design of his uncle, but he showed a greater charm and delicacy. His *Madonna and Child* are more human; he introduces the most delightful cherubs into his bas-reliefs, replacing the flowers of Luca by garlands of children's faces, as in *The Annunciation.* "From their works," says their best biographer, contrasting the two artists, "we construct for ourselves in Luca one of the stateliest, in Andrea one of the gentlest and sweetest, figures of the fifteenth century." He died in 1525.

ROBBIA, Luca della (1400–1482), was a goldsmith and sculptor who lived and worked in Florence during the Golden Age of Italian sculpture. He executed his famous *Singing Gallery* for the cathedral when he was but thirty-one years of age. He was constantly associated with Donatello. To him belongs the honor of a discovery which afforded a new medium of artistic expression, and made him and his family famous. He was very fond of molding figures in clay, but had considerable trouble making the parts stick together. He worked persistently to overcome this, and finally after a night and day of continuous experiment, during which his hands were nearly frozen, he perfected a glaze which held the clay together and produced a beautiful shining surface. This became known as "terra cotta" or "Robbia ware."

This glazed terra cotta was particularly suitable for bas-reliefs, which are flat surfaces adorned with outstanding figures. These could be used for decorating altars, wall memorials, lunettes over doorways, and the fronts of buildings. Luca's brothers and nephews helped him in this work, and his studio became a manufactory in which hundreds of pieces of Robbia ware were made. There was demand for them from all parts of Europe and it was difficult to fill all the orders.

Some of the most beautiful examples of this ware are still to be seen over the doorways of convents and hospitals or in the gray corridors of monasteries, their delicate colors unaffected by the weather. One of the best Della Robbias is a washbowl in the sacristy of a Florentine church—evidence that they did not scorn making artistic decoration for humble places. The secret of producing this ware was kept in the Della Robbia family and died with them, so that the art has long been a lost one.

ROCHEGROSSE (rōsh grōs′), Georges, a French painter born in 1858, was a pupil of Lefebvre and of Boulanger. He has taken his subjects from Italy, Holland, Germany, and Algiers, and has produced compositions planned on a grand scale, with impressive and theatrical effects.

RODIN (rō dăn′), Auguste, the most eminent sculptor of our time, was born at Paris, November 14, 1840, and died in 1917. His father was a police-court clerk. He studied for a little while with Barye and later in Belgium. Thrice he was refused admission to the School of Fine Arts in Paris, but he persisted in solitary study, seeking especially the secrets of Michelangelo's success, and working patiently from models. His *Man of the Iron Age* created a great sensation. Then followed his *John the Baptist,* his *The Thinker,* his *Victor Hugo,* and his tremendous *Balzac.* He has, because of his mastery of the figure and his love for the gigantic, been fitly called "the modern Michelangelo." Often his figures emerge

from a block of uncarved stone, their smooth perfection being all the more impressive, as if they grew out of the stone itself. A replica of *The Thinker* is in the Metropolitan Museum, New York; his *Hand of God* there is most impressive. He is distinctly a sculptor who thinks.

RÖDERSTEIN (rē′dĕr stīn), Ottilie, is a contemporary German painter of figure subjects, whose *Suffer the Little Children to Come unto Me* is a favorite.

ROOKE, Thomas M., is a contemporary English artist who was at one time assistant to Burne-Jones. He has painted several series of sacred subjects, each intended to be placed in one frame. *The Story of Ahab, The Story of Ruth,* and *The Nativity* are examples. In these is a wealth of invention and a noteworthy feeling for color. Percy Bate says: "Hardly a great artist, Rooke is at any rate a sincere one, and all through his work it is apparent that the painter deems that every scrap of space in a picture is precious, and to be wrought as exquisitely as may be."

ROSELLINO (rō zĕl lē′nō), Antonio, sculptor, was born at Florence in 1439, and died in 1490. He is said to have studied under Donatello, but his style resembles that of Ghiberti. He made both monuments and bas-reliefs. His best works are found in Florence. His faces have sweetness and grace; he treated his subjects with dignity and delicacy. There is a delightful Bethlehem group by him in the Metropolitan Museum, New York.

ROSSELLI (rō sĕl′ē), Matteo, was born at Florence in 1578, and died in 1650. He became popular as a teacher of painting in his native city, where most of his works are found. His best-known picture is his *Triumph of David,* which hangs in the Pitti Palace, Florence.

ROSSET-GRANGER (rŏ sā-grŏn jā′), Édouard, is a contemporary French artist who was born at Vincennes in 1853. He is a genre and portrait painter and was a pupil of Cabanel. *The Artist's Mother* and *The Foreshadowing* are two of his best-known works.

ROSSETTI, Dante Gabriel, born in London in 1828, came of a gifted family. His father, an Italian scholar and poet, was a political refugee from Naples; his mother was English. His brother William was a distinguished art critic and his sister Christina was a poet. Rossetti himself was poet as well as painter, and it is said that "in painting as in verse he was entirely poetic."

Rossetti studied under Ford Madox Brown, but, impatient of painstaking work and of the usual art instruction, he soon left to join Holman Hunt and Millais in forming the Pre-Raphaelite Brotherhood. These three young men chose sincerity as their artistic creed and styled themselves "Pre-Raphaelite" because they emulated the spirit of the Italian painters before Raphael. Each painted a picture to embody his creed; Rossetti's was *The Annunciation,* in whose Mary he painted the features of his own sister, as though to emphasize the simple humanity of the mother of Jesus. This new school of art was most bitterly criticized, but found a champion in Ruskin.

Rossetti as a draftsman was often faulty and he carried some of his mannerisms to an extreme, but his pictures have lustrous color and are usually rich in accessories. His subjects are mostly literary and romantic, drawn very often from Dante. His *Dante's Dream* and the *Annunciation* are his masterpieces. He died in 1882.

ROTH (rōt), L. M., is a contemporary German painter who lives in Düsseldorf.

ROTHENSTEIN (rō′tĕn stīn), William, is a Jewish painter who was born at Bradford, England, in 1872. He was educated in London and Paris. As a painter of portraits he has done some unusual studies from Jewish character and customs. He teaches in Sheffield, and has also written on art subjects.

RUBENS, Peter Paul, was born at Cologne in 1577, and died in Antwerp in 1640. He studied in Holland and in Italy, where he learned much from Venetian colorists, and finally settled in Antwerp as court painter to the governor of the Spanish Netherlands. He became extraordinarily popular, and in two years is said to have refused more than a hundred commissions. His output is the most remarkable in the history of art, for he produced between two and three thousand canvases. He possessed abounding health, lived simply, and worked

hard. "No one ever excelled him as a painter of the bloom of life." His love for plump figures and even bacchanalian scenes obscures at first his finer qualities. In literature he would be called oratorical. His famous *Descent from the Cross* is in the cathedral at Antwerp.

RUSSELL, JOHN (1744–1806), was the son of a bookseller of Guilford, England. He excelled in executing portraits in crayon, and became portrait painter to George III. Being of an inventive turn of mind, he perfected a special method of preparing his crayons, and wrote a book on the subject of crayon painting.

Astronomy was also a favorite study with him, and he invented and patented an apparatus for exhibiting the moon's phenomena. On an average of sixteen works a year were exhibited by him at the Royal Academy, of which he was a member. While on a tour of provincial towns in the interests of art, he died of typhus at Hull, where he lies buried in Trinity Church.

SAINT GAUDENS (gô'dĕnz), AUGUSTUS, born at Dublin, March 1, 1848, was brought to America when he was six months old. He studied in New York, Paris, and Rome. Kenyon Cox, the artist, called him "the greatest master of relief since the fifteenth century." His public monuments, nearly all in this country, are distinguished works; his *Sherman*, his standing *Lincoln*, his *Farragut*, are famous; his *Deacon Chapin*, or *The Puritan*, has been called "the finest embodiment of Puritanism in our art." Perhaps his truest quality is seen in purely ideal figures, such as *Amor-Caritas* and that mysterious embodiment of *Grief*, in Rock Creek Cemetery, Washington. Saint Gaudens died at Cornish, New Hampshire, August 3, 1907.

SANDHAM, HENRY, was born at Montreal in 1842, and died in July, 1910. He was a painter and illustrator, and did his work largely in Boston. His historical paintings hang in the Parliament Buildings at Ottawa and Halifax.

SANT, JAMES, was born at Croydon, England, April 23, 1820, studied in the Royal Academy school, and in time became an academician. He was made principal painter in ordinary to Her Majesty the Queen. His one work that is well known in this country is his *Soul's Awakening*.

SANTVOORT, DIRCK DIRCKSZ VAN, was born at Amsterdam in 1610, and died there, March, 1680. He was a distinguished portrait painter and had probably been a pupil of Rembrandt, whose manner he adopted. His *Young Shepherd Playing on a Reed* hangs in the Rotterdam Museum.

SARGENT, JOHN SINGER, was born at Florence, Italy, January 12, 1856, of American parents. He studied first in Florence and then in Paris. He has painted mostly in England. Kenyon Cox, the artist, said: "Since the death of Whistler, Mr. Sargent holds by all odds the highest and most conspicuous position before the world of any artist whom we can claim in some sort as American. He is easily the first painter of England." He is noted for his facile handling of the brush, his unwillingness to be commonplace, and his power of portraying a character upon the canvas as if he knew its inner thoughts and purposes. These qualities make him a gifted portrait painter. In this country he is best known as the author of that great series of decorations in the upper hall of the Boston Public Library. His frieze of *The Prophets* has been widely reproduced and is familiar to almost every home. He is so brilliant a master of technique, so notably a "painter's painter," so dashing a portrayer of modern men and women, that it was surprising to see him give reverent study to the symbols and traditions of the Hebrew and Christian religions, and then render them into the tremendous series that now adorns the Boston Public Library. Not all of these pictures are equally appealing. The Prophets, the Angels, and the Madonna, are not difficult to comprehend, but the symbolical pictures require and reward deeper study.

SARTO, ANDREA DEL, born in Florence in 1488, was the son of a tailor, whence his name del Sarto, the tailor's son. As a little boy of seven he was set to work in a goldsmith's shop, but his ability to draw was so marked that his master caused him to be sent to an artist for instruction. At the age of twenty he was executing remarkable frescoes in the Church of the Annunziata.

His wife was a handsome woman whom he painted repeatedly as Madonna and saint, but her extravagance and selfishness ruined his career. He squandered on her the money entrusted to him by the king of France for the purchase of art treasures for that country. Thus he threw away the opportunity of his lifetime, for the king would never renew his favor. During the siege of Florence by the Spaniards in 1531, Del Sarto died, deserted even by his wife who fled for fear of the plague. He was known as "the faultless painter," superb in technique and in color; but his lack of the higher gifts of emotion and inspiration must leave him forever in the second rank of artists.

SASSOFERRATO (sä sō fĕr ä′tō) was so called from his birthplace in Italy, but his real name was Giovanni Battista Salvi. He was born in 1605, and died in 1685. He imitated Raphael and Titian and Perugino. His favorite subjects were Holy Families and Madonnas.

SCHAPER (shä′pĕr), Fritz, sculptor, was born at Alsleben, Germany, July 31, 1841. He has carved portraits of the great Germans of the past two centuries. His figure of *The Christ* is in the cathedral at Berlin.

SCHEFFER, Ary, was born at Dortrecht in Holland, February 10, 1795, his father being German and his mother Dutch. He died in 1858. Scheffer, like Géricault, rebelled against the pseudo-classical style. He became one of the most ardent romanticists of his day, and as such achieved a reputation which the verdict of subsequent generations has not confirmed. A certain element of Teutonic mysticism and sentimentality, attributable to his origin, gave a peculiar color to his art. In his maturity he turned his attention chiefly to the works of the great poets worshiped by the romanticists, and more particularly to Dante, Goethe, Schiller, and Byron. On motives derived from their works many of his once-celebrated compositions are based. In his last period he devoted himself chiefly to sacred art. His *Christ Before Pilate* has a divine dignity.

SCHIRMER (shĭr′mĕr), Johann Wilhelm, was born at Düsseldorf, Germany, in 1807, and died in 1863. He was distinguished for his broad yet detailed paintings from nature and for Biblical landscapes and sacred subjects.

SCHMID (shmĭt), Mathias, was born in the Austrian Tyrol, November 14, 1835, but transferred his allegiance to Bavaria. He studied and painted at Munich, and devoted himself to homely pictures of the peasants of his native land and of his adopted country.

SCHOPIN (shō păn′), Henri Frédéric, was born at Lübeck, Germany, of French parentage in 1804, and died, October 20, 1880. He painted historical pictures.

SCHNORR VON CAROLSFELD (shnōr fōn kä′rōls fĕlt), Julius, was born at Leipsic in 1794, and died at Munich in 1872. He studied in Vienna and Rome and then came back to Munich, where he executed his most famous works. He illustrated several of the legends of the German people. His well-known *Bible Illustrations*, simple and graceful but neither Oriental nor spiritual, were once very popular.

SCHRADER (shrā′dĕr), Julius, was born at Berlin, June 16, 1815, and died at Lichterfelde, February 16, 1900. He was known as "the Delaroche of Berlin." He was a historical painter who painted life-size figures, well-studied draperies and accessories, and pleasing stories. He did not rise to the emotional heights of his French tragic prototype.

SCHRAM (shräm), Alois, is a contemporary Austrian painter who lives in Vienna.

SCHUSSELE (shōō′sĕ lĕ), Christian, was born in Alsace about 1824, and died at Merchantville, New York, August 21, 1879. He settled in the United States when he was a young man and became director of the schools connected with the Pennsylvania Academy. He had studied in Paris. He was a painter of historical subjects, among which *How We Won the Battle* and *King Solomon and the Smith* are well known.

SEIFERT (sī′fĕrt), E. M., is a contemporary Swiss painter who lives in Basel. He has painted an impressive *Christus: "Pax Vobiscum."* His *Christ Healing the Sick* is a notable work.

SHIELDS, Frederick, designer and water-colorist, was born at Hartlepool, England, and died, March 26, 1911. He illustrated *Pilgrim's Progress* and decorated a number of public buildings, besides painting many religious pictures. His work had deep imagination and much beauty. His *Paul at Rome* and "*Lo, We Turn to the Gentiles*" are characteristic of his style.

SIMMONS, Edward Emerson, mural decorator, was born at Concord, Massachusetts, October 27, 1852. He was a nephew of Ralph Waldo Emerson. He studied in Boston and in Paris and has painted much abroad, but for the last twenty-five years has lived chiefly in New York. He began by painting Breton themes exclusively. He is known in the United States as a mural decorator, and his pictures in the Massachusetts State House and in the Library of Congress are popular favorites.

SINKEL, Henricus Johannes, was born at Almelo, Holland, in 1835. He was distinguished for his religious subjects, which he wrought with deep feeling and careful detail. He also executed some portraits and historical canvases.

SKILBECK, Clement O., was a London painter who exhibited at the Royal Academy from 1884 to 1892.

SMITH, Jessie Wilcox, is a contemporary artist living in Philadelphia, Pennsylvania. She was a kindergarten teacher until failing health compelled her to give it up; she became an artist, and has been engaged since 1890 as an illustrator. Her first actual work was in the advertising department of the Ladies' Home Journal, but her illustrations may be seen now in all the leading American magazines. "Her particular gift is the decorative use of everyday subjects," says the Bookbuyer. Her interest in little children has inspired all her work; her best-known illustrations are those for Robert Louis Stevenson's *A Child's Garden of Verse* and the series of pictures, *Children of Dickens.*

SNOWMAN, Isaac, was a London painter of domestic scenes, who exhibited in London in 1892 and 1893.

SODOMA (sō'dō mä), whose real name was Giovanni Antonio Razzi (1477–1549), was a native of Vercelli, Italy. He exerted a great influence upon the school of painters at Siena, just as he had been influenced by Da Vinci and Raphael. He was skilful in portraying the beauty of the human form, which he best represented in graceful figures of the Raphaelesque type. But he had no eye for harmony of composition, so that the variety of motives with which he filled his canvases destroyed the general effect. His *Adam* and *Eve* are well known. His *Saint Sebastian* in Florence and his frescoes in Siena are his masterpieces.

SOLOMON, Simeon, was a Jewish artist who was born at Bristol, England, in 1834, and died at London, March 15, 1905. He was much under the influence of Rossetti, and is classed with the Pre-Raphaelites, but he was a distinctive artist of delicate and spiritual discernment. His subjects have been Biblical and allegorical. He was a painter, but also expressed himself characteristically in chalk. His illustrations for the Book of Ruth and the Song of Songs are especially noteworthy.

SOLOMON, Solomon Joseph, an artist of Jewish lineage, was born at London, September 16, 1860. He is a painter of classical subjects somewhat after the style of Leighton and Poynter, and he has also won distinction as a portrait painter. He is much interested in Jewish subjects, and has painted a notable *Samson and Delilah* and an allegory of the *Triumph of Judaism.*

SOLOMON, W. E. Gladstone, born at Sea Point, Cape Town, in 1880, was trained in England. He is principal of the School of Art at Bombay, and served in the World War. His *The Call of the World* is well known.

SONREL (sŏn rĕl'), Elizabeth, is a contemporary French artist who paints Madonnas, angels, and children, usually in outdoor surroundings, with a pleasing if not vigorous sentiment.

SOORD, Alfred U., was an English figure painter who was born in Bushey in 1867, and died, August 9, 1915. His *Sown Among Thorns* and *The Lost Sheep* are favorites and have often been reproduced.

SOROLLA Y BASTIDA (sō rōl'yä ē bäs tē'dä), JOAQUÍN, the greatest Spanish artist of our time, was born at Valencia, February 27, 1863. He studied at his home, and in Madrid, Paris, and Rome. Under the influence of the realists in Paris, his talent for vigorous drawing and splendid color developed itself in the direction of portraying the varied and brilliantly tinted life of his native country. He is particularly known among us as a successful painter of the sea, of bathers, and of fishing boats. His *Boys Swimming* is a good example of his style.

SPEED, HAROLD, is a well-known English portrait painter and illustrator, who was born, and lives, in London, and who first exhibited in 1892. He has painted many of the English celebrities of our time.

STACEY, WALTER S., was an English painter of domestic scenes, who lived in London. He exhibited at the Royal Academy from 1871 to 1891.

STROZZI (strŏt'zē), BERNARDO, was born at Genoa in 1581, and died at Venice in 1641. He was a priest, and became a portrait painter. His best fresco is a *Paradise* in the Church of St. Domenico in Genoa; his *Joseph in Prison* and *Saint John the Baptist* in the same city are also noteworthy.

STRUDWICK, JOHN MELHUISH, is an English genre painter who has been exhibiting since 1877. His *Ten Virgins* is his best-known work.

STRUTT, WILLIAM, was an English painter of domestic scenes, who lived in Writtle. He exhibited at the Royal Academy from 1865 on. His well-known *Peace* is in the art museum at Lucerne, Switzerland.

STÜLER (stē'lĕr), F. A., was a German artist and architect who was born in 1800 and died in 1865. He was the designer of the New Museum at Berlin.

SULLY, THOMAS, was born at Horncastle, England, in 1783, and died at Philadelphia in 1872. He came to America when he was a boy and became a portrait painter in Richmond. Then he returned to England and studied with West and Lawrence. Again he came to America, and settled in Philadelphia. He painted noteworthy portraits of Washington, Lafayette, and Queen Victoria. *The Torn Hat* is probably his most popular work.

TAYLOR, WILLIAM LADD, was born at Grafton, Massachusetts, December 10, 1854. He studied in Boston and New York and in Paris under Boulanger and Lefebvre. After considerable further study of medieval costumes and customs in foreign travel, he settled in Boston, and became a favorite painter and illustrator. He has pictured the subjects that almost everybody likes: the legends of Longfellow, popular songs from the poets, the greatest of the Psalms, and scenes of childhood from the Bible story. His compositions, reproduced both in color and in black and white, have had an enormous distribution, and some one of them can be found in almost every American home.

TESSIER (tĕ sĭ ā'), L. A., is a contemporary French artist who has painted a number of fanciful and graceful sacred pictures. His *Guardian Angels* is a familiar example.

THAYER, ABBOT HENDERSON, was born in Boston on August 12, 1849, and died May 29, 1921. After a youth of open-air life in New Hampshire, he studied in Paris under Gérôme expecting to be a painter of animals. He finally found his true place, however, in painting portraits, especially those of women. These reveal a spiritualized æsthetic emotion which was Thayer's contribution to American art. Most of his work is concerned with the mystery of womanhood and childhood, an unvarying theme, but one treated with great diversity. His *Caritas* is in the Boston Museum of Fine Arts and his portrait of *Alice Freeman Palmer* is at Wellesley, Mass.

THORWALDSEN (tôr'väl sĕn), BERTEL, the greatest sculptor of Denmark, was born at Copenhagen, November 19, 1770, and died there, March 24, 1844. He has been called a "posthumous Greek" because of his classical style, which was strengthened by his long stay in Rome and his practice in copying the antique statues. He produced works that were characterized by chaste and noble feeling for form. His own favorites were mythological subjects, but in his later life he executed many monuments for churches, of which his figures of *Christ*

and *The Twelve Apostles* were most noteworthy. His *Lion of Lucerne* has a world-wide reputation, and his bas-reliefs of *Night* and *Morning* rank next in popularity.

THUMANN, Paul, was a German painter born in 1834. He visited and painted in England, Italy, and Paris, and in 1866 became a professor in the art school at Weimar. Many poetical works were illustrated by him, among them those of Goethe, Tennyson's *Enoch Arden,* and Shakespeare's *Midsummer Night's Dream.*

TIDEY, Henry F., was born at Worthing, England, January 7, 1815, and died at London, July 21, 1872. He was a portrait painter who had among his sitters members of the royal family. Later he devoted himself to water colors. Among his well-known subjects were *Christ Blessing Little Children* and *Judas Going out.*

TIEPOLO (tē ā′pō lō), Giovanni Battista, was born at Venice, April 16, 1696. His father, who was a ship's captain and merchant, died when Tiepolo was a year old, leaving him a moderate fortune. He became a popular painter of frescoes for palaces and churches, and in this field is probably unexcelled. His many works may be seen in Venice, Milan, Vicenza, and Würzburg.

As his fame spread, Charles III of Spain sent for him to decorate the royal palace in Madrid in 1762, and he died there suddenly March 27, 1770, and is there buried. He was greatly influenced in style by Titian and by Veronese and has been called the "last of the old painters and the first of the moderns."

TISSOT (tē sō′), J. James, was a painter and etcher whose name is known in nearly every Christian home as the portrayer of Biblical subjects. He was born at Nantes, France, in 1836, and died at Bouillon in 1902. Becoming a successful artist of secular subjects, he lived, after serving in the Franco-Prussian War, in London where he entertained lavishly. In the midst of this gay life a change came over him, as the result of a vision he saw in a church whither he had gone to get atmosphere for *The Choir Singer.* The vision haunted him; he fell ill with fever. Upon recovering, he put his vision on canvas and called it *The Ruins.* It shows a disheartened peasant and his wife seated on the ruins of a church, and Christ, crowned with thorns, taking his place beside them to comfort them.

From then on Tissot devoted himself to painting the life of Christ and Bible incidents. Though he was then fifty, he went to Palestine to get the Oriental background. In the next ten years he painted over three hundred water colors of New Testament incidents. They have been admired for their vivid realism, but criticized for a lack of spiritual insight. Tissot retired to the Abbey of Bouillon to prepare a similar series for the Old Testament, but died before completing the work.

TITIAN (tĭsh′ăn), whose real name was Tiziano Vecellio (tē zĭ ä′nō vā chĕl′ĭ ō), was born of good family in 1477 at Pievi in the Venetian Alps. He studied in Venice under Bellini, but was influenced most by Giorgone, his contemporary and friend. When once his reputation was made, he numbered kings, popes, and emperors among his friends and patrons. He painted for Charles V of Spain, who heaped titles and wealth upon him. Through a long life of nearly a century he produced works whose excellence make him the foremost Venetian painter. His vitality was remarkable; at ninety-nine he was still painting, putting the finishing touches upon his *Pietà,* which was to pay for his burial place. It was destined never to be finished, for the plague of 1576 stayed the hand that for three generations had dominated the art of the world.

TIṬO (tē′tō), Ettore, a painter of genre, was born at Castellamare, on the Bay of Naples, in 1859.

TOPHAM, F. W. W., was born at London in 1838. He was trained in London and Paris, and became a painter of historical and religious subjects. Among his well-known pieces are *Burning the Vanities, A Roman Triumph, Naaman's Wife and Little Maidservant,* and *The Dedication of Samuel.*

TRACHE (trä′kĕ), Rudolf, is a contemporary German painter who lives in Dresden.

TURCHI (tōōr′kē), Alessandro, was born at Verona in 1582, and died at Rome in 1648. He studied and painted in Rome, treating historical, mythological, and religious

subjects. He worked entirely on small canvases, which he covered with great care. His *David with the Head of Goliath* is in Munich.

UHDE (o͞o′dĕ), Fritz von, born in Saxony in 1848, was an army officer, who, at the age of twenty-nine, decided to become an artist. He studied under Munkácsy and soon became a leader in the new realistic school of painting. He was most successful as a painter of religious themes. He died in Munich in 1911.

USSI (o͞o′sē), Stefano, was a painter of historical subjects and genre. He was born in Florence in 1822, and died there in 1901. He studied at Florence and at Rome. He was one of the best artists of the Italian school of his day. On one occasion he went to Egypt and painted for the khedive.

VAN DER GOES (văn dĕr go͞os′), Hugo, was a Flemish painter of whom nothing is known prior to his joining an artists' guild in Ghent. He was probably born about 1435. As designer and decorator he was employed by Flemish princes for their pageants and festivities. He made his fortune by devising the method of painting on canvas instead of wood, and was overwhelmed with orders for pictures in the new style. Retiring to a monastery near Brussels he continued to paint, until his mind became unbalanced by worry over inability to complete his orders, about nine years' work, and by doubts as to his salvation. He died in 1482.

VAN DYCK (văn dīk), Sir Anthony, was a Flemish painter, born at Antwerp in 1599. He began his art studies at the age of ten, by fifteen was a student of Rubens, and at nineteen was a member of the guild of Antwerp.

In Italy he spent several years in study, where he also made a great impression by his ability as painter of portraits. Many noble families of Italy sat to him, and he painted over one hundred pictures before his return to Antwerp. He was soon making portraits of all the notables of Europe. To this period belong, also, his great altar pieces.

In 1632 he went to England, where he remained the rest of his life as court painter to King Charles I. He made about thirty-eight portraits of the king and almost as many of the queen, besides numerous others of the royal children. Van Dyck died in London in 1641. Possessing a "sensitive and melancholy nature, he was elegiac in his sacred subjects and aristocratic in his portraits."

VEDDER, Elihu, painter, sculptor, illustrator, and mural painter, was born at New York, February 26, 1836. He studied in Paris and in Italy, but did his artistic work in this country. His illustrations of the Rubaiyat won him world-wide renown. His paintings in the Library of Congress are also well known; among them are *Good Administration, Good Government, Corrupt Legislation* and *Anarchy*. A note of mystery pervades his work, which deals with spiritual abstractions without allurements of color or surface. He has been called "a hypnotic painter," and "the Blake of America." His *Lazarus* and his *Samson* are noteworthy. He was also the author of one novel and a volume of verse. In 1867 he made his permanent residence in Rome, where he died January 29, 1923.

VELÁSQUEZ (vĕ läs′kĕth), Diego Rodriguez da Silva, was born at Seville, June 6, 1599. After receiving a liberal education, he was placed in the studio of Francisco Herrera the elder, who strongly influenced his pupil. Soon repelled by Herrera's harsh temper, Velázquez betook himself to Francisco Pacheco, whose daughter he married in 1618. Four years later, visiting Madrid, he was presented to Olivárez, then Philip IV's powerful minister, and royal favor followed. In the autumn of 1623 he completed a portrait of the king, who was so pleased with it that he made Velásquez painter of the royal household, and declared that no one else should paint his portrait—a rule relaxed only in the case of Rubens, when he visited Madrid on a diplomatic mission in 1628. On the latter's advice, Velásquez went to Italy in 1629, spending two years in Venice, Rome, and Naples, where he formed a friendship with Ribera, his famous fellow-countryman. When in Rome he painted the celebrated portrait of *Pope Innocent X.*, now in the Doria Palace, for which he refused to receive any reward.

On his return to Madrid, the king appointed him a studio in the Alcazar Palace, and the painter entered upon the most brilliant part of his artistic career. Of the many masterly works of this period, it is sufficient to mention the *Crucified Christ, Equestrian Portrait of*

Philip, and the *Surrender of Breda* all painted in Madrid. The year after his return to Spain, Philip IV. appointed him *Aposentador Mayor*, a high office in the royal household, which, unfortunately, diverted much time and attention from his art. To this period belong the pictures known as the *Tapestry Weavers*, the famous *Las Meninas*, the *Alonso Cano*, and many fine portraits of the royal family. Worn out by official duties incident to the marriage of the Infanta Maria Teresa to Louis XIV of France, Velásquez died of fever at Madrid, August 6, 1660.

If you had asked, a few years ago, who were the world's four greatest painters you would have been promptly told, Michelangelo, Da Vinci, Raphael, and Titian. Today should you ask an artist, he would probably mention Velásquez, Rembrandt, and Titian but would hesitate before naming a fourth. In any case he would name Velásquez first.

This great Spaniard has come to his crown slowly. The fact that he painted little but portraits and those mostly court pictures of one family, has delayed the appreciation of his wonderful skill. His motto was "Truth, not Beauty," and this sincerity made him a lifelong student of light and tone, and of the effects that light gives to all that it touches. For honest realism, for beauty of light, for simplicity and sincerity, for portrayal of character, for strength and sweetness, for consummate mastery of every technical difficulty which enables him to express all these, he has no equal. He has justly been called "the painter who certainly attained the power of representing all that can be seen of a picture with greater truth and greater facility than any other artist that ever lived."

His *Maids of Honor* is his masterpiece, perhaps the most brilliantly perfect picture in the world. His *Tapestry Weavers* is a close second. His portraits of *Philip IV* are world-famous. He painted a few sacred subjects, among which are notable a *Christ at Emmaus*, an *Adoration of the Wise Men*, and a *Christ on the Cross*.

VILLEGAS (vēl yā′gäs), José, a Spanish painter, was born in 1848. He studied in Seville, where he became the imitator of Velásquez and Titian. He was a colorist of distinction, and became known as a vigorous illustrator of Old Testament subjects.

VINCI (vĭn′chē), Leonardo da, the son of a notary, was born at Vinci near Florence, but was brought up in the latter city. His was a wonderfully gifted nature, whether as architect, sculptor, painter, engineer, anatomist, botanist, mathematician, astronomer, poet, or musician; he was always an originator and discoverer, strong as a giant and beautiful even into old age.

Very little is known of him until in 1487 he entered the service of the Duke of Milan, with whom he stayed sixteen years. During this time his activities covered a variety of fields, from irrigation to sculpture and painting. To this period belong the *Mona Lisa*, undoubtedly his most famous picture, and *The Last Supper* which, before it fell into ruin, was his greatest left to us. Da Vinci was so fond of experimenting with pigments and surfaces that some of the works his contemporaries rated highest have not endured. "The world, perhaps, contains no example of a genius so universal as Leonardo's." He died in Paris in 1516, and was buried in the royal chapel at Amboise.

VOGEL VON VOGELSTEIN (fō′gĕl fŏn fō′gĕl stīn), Karl, was born at Wildenfels, Saxony, June 26, 1788, and died at Munich, March 4, 1868. He was a portrait painter, and became a painter of historical and religious subjects. He decorated the royal chapel at Pillnitz with *Ten Scenes in the Life of the Virgin*. Among his sacred pictures were a *Temptation of Christ*, a *Christ Crucified*, and a *Raising of Lazarus*.

VRIENDT (vrēnt), Juliaan de, was a Dutch artist who was born in 1842. His travels to Jerusalem and the Orient prepared him to present the atmosphere of the Biblical themes, which he handled in a realistic fashion.

WALKER, Henry Oliver, painter and mural decorator, was born at Boston, May 14, 1843. He studied under Bonnat in Paris, and has painted in New York. Aside from his achievements as a figure painter, he is best known for his frescoes in the Library of Congress, the Appellate Courts, New York, and in the Massachusetts and Minnesota State Capitols.

His *Landing of the Pilgrims*, in the State Capitol, Boston, is very well known, while his *Morning Vision*, in the Metropolitan Museum, New York, is the favorite of his works.

WALKER, Horatio, was born at Listowel, Ontario, 1858. Largely self-taught, he began his work as a painter of miniatures, but now devotes himself almost entirely to depicting the rustic life of the peasant types on the Isle of Orleans in the St. Lawrence River. His *Plowing* is a good example of this work. His subjects are the same as Millet's, but he treats them in a more impersonal manner. His color is always rich, and he loves to paint the depth and infinity of the sky in contrast with the stability of human life and of nature. Like Millet he has chosen a few sacred subjects, which he has handled with deep reverence and impressiveness. Among these, an *Ave Maria* and a *Roadside Crucifix* are noteworthy.

WALTON, Elijah, was an English landscape painter whose works, to the number of twenty-two, have been exhibited at Birmingham, England.

WATTS, George Frederick (1817–1904), English artist, will be remembered as the painter of allegories. The purpose of his art was stated in his own words when he said: "My intention has not been so much to paint pictures that will charm the eye, as to suggest thoughts that will appeal to the imagination and the heart, and kindle all that is best and noblest in humanity."

Watts, the son of a piano tuner, was born in London in 1817. At twelve he was an illustrator and at twenty he began to exhibit. He not only studied art in Italy but joined an archæological expedition to Asia Minor. He painted many fine portraits during his long career and had all sorts of honors heaped upon him. Always modest and retiring, he had an earnest desire to serve the world through his art, and with that purpose painted mostly pictures that express great truths of life. He kept most of his canvases until his death in 1904, when they became his gift to the nation. They may be seen in the Tate Gallery, London. His *Hope* and *Sir Galahad* are the most popular.

WAUGH, Frederick Judd, was born at Bordontown, New York, September 13, 1861. His father, mother, and sister were artists. He studied in Philadelphia and in Paris. He is one of our best painters of the sea, loving it especially in its rage and glory. *The Great Deep* and *Roaring Forties* are two of his best canvases.

WEHLE (vā'lĕ), Johann R., was born at Redeburg, Germany, June 4, 1848. He studied at Dresden and has been a professor in the Academy there. He is known as a genre painter and a painter of ideal figures. He has decorated churches with frescoes.

WEILAND, James, is a contemporary American painter, who was born in Toledo, Ohio. He studied in New York, Munich, and Paris.

WEIR, Robert Walter, was born at New Rochelle, New York, June 18, 1803. He studied in Florence and Rome, and on his return became professor of drawing at West Point. He painted *Christ in the Garden* and *Our Lord on the Mount of Olives*. His *Embarkation of the Pilgrims* is in the Capitol at Washington.

WENCKER (vĕnk'ĕr), Joseph, was a painter of Strassburg, Germany, a pupil of Gérôme. In 1877 he won the grand prize at Rome. The following year he painted *The Stoning of Stephen*.

WILLIAMS, Christopher David, was born at Maesteg, Wales, January 7, 1873. He was trained in England. He has painted several historical and scriptural subjects and many portraits, among which is a notable one of David Lloyd George. A well-known picture is his *Remorse of Saul*.

WYLIE, Jennie, is a contemporary English artist whose delicate drawings of Scriptural events have much grace and spirit.

YEAMES, W. Y., was born in Russia, December 18, 1835. He studied in Russia and in Florence, but painted in England, where he became an academician and also librarian of the Royal Academy. He painted a popular *Last Supper*.

ZAMPIERI (tsäm pĭ ĕr′ē), Domenico, better known as Domenichino (dō mā nē kē′no), was born at Bologna in 1581, and died at Naples in 1641. He was a friend and fellow-pupil of Guido Reni, and enjoyed the patronage of Cardinal Borghese for whom he did some important frescoes, notably *Diana and Her Nymphs.* Zampieri's success so aroused the jealousy of rival painters that he was practically driven from Rome, and spent many years working quietly in Bologna. Later Gregory XV recalled him to Rome to be architect of the Vatican, where one of his most important works is *The Communion of Saint Jerome.* His last work was in the cathedral at Naples where he labored ten years under great opposition from three Neapolitan artists, one of whom was Ribera. He died suddenly with his work unfinished, and so suspicious were the circumstances that he is supposed to have been poisoned.

ZIMMERMANN, Ernst Karl, was born at Munich, April 24, 1852, and died there, November 15, 1901. He studied in the Munich Academy with his father, and perfected himself by travel in Belgium and Italy. He was a history and genre painter, and won several medals for excellence, especially as a colorist. His *Christ and the Fisherman,* which made him famous, was first shown at the Jubilee Exhibition in Berlin, in 1886.

Note:—For the pronunciation of the names of artists, use the key at the bottom of each page of the "Dictionary and General Index," page 373.

POETRY

A Child Should Always Say What's True	*R. L. Stevenson*	MBB:208
A Little Child May Have a Loving Heart		MBB:207
Aaron, the High Priest	*Sirach*	6:359
Abraham's Life, The Summary of	*Sirach*	1:38
Admonition	*Ben Jonson*	6:19
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36:25–28	4:227
36:29–30	6:142
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37:1–14	3:234–235
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Bible	Master Library
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DICTIONARY AND GENERAL INDEX

All Bible proper names used in THE MASTER LIBRARY will be found in this index. The pronunciation of each is indicated in parenthesis immediately following the name itself. An accent (′) indicates the accented syllable, and a hyphen (-) indicates the separation of compound words. A key to the pronunciation of vowels may be found at the bottom of each page. The words in italics, following the pronunciation of a proper name, give its literal meaning. A brief identification of each proper name is also given.

The contents of the different volumes have been carefully analyzed and alphabetically indexed, so that any subject desired may be readily located. The figures immediately following the various items indexed, refer to volume and page. The letters MBB refer to MY BEST BOOK.

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Ashkelon (ăsh′kē lŏn) *Migration.* One of the five confederated cities of the Philistines.
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Ashtaroth (ăsh′tà rŏth) *Idols of Astartes.* A city of Bashan.
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Athalia (ăth à lī′à) *The Lord took away.* The daughter of Ahab and Jezebel; she usurped the throne of Judah.
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Avva (ăv′à) *Iniquity.* A city whose inhabitants the Assyrians transported to Samaria 2:374
Azaliah (ăz à lī′à) *The Lord has reserved.* The father of Shaphan, the scribe of Josiah 2:270
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Azarias (ăz à rī′ăs) The angel who accompanied Tobit 3:365–374
Azarias, a captain of Judas Maccabeus 3:313
Azekah (à zē′kà) *Dug over.* A city of Judah near the valley of Elah 1:262
Azmaveth (ăz mā′vĕth) *Death was near.* A place in Benjamin, which furnished singers for the dedication 3:275; 6:206
Azotus (à zō′tŭs) *Exile.* Greek name for Ashdod.
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Jonathan defeats Apollonius at 3:326–328
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B

Baal (bā′ăl) *A lord.* A name applied to numerous Canaanitish local deities
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Ahaziah worships 2:336
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Baalath (bā'ȧ lȧth) *Mistress.* A city built by Solomon 2:186
Baal-berith (bā'ăl-bē'rĭth) *Lord of the covenant.* The god of Shechem, worshiped by the Israelites after the death of Gideon 1:307
Baale-judah (bā'ȧ lē-jōō'dȧ) *Mistress-praised.* The old name for Kiriath-jearim 2:98
Baal-hamon (bā'ăl-hā'mŏn) *Multitude.* A place where Solomon had a vineyard 6:160, 259
Baal-hanan (bā'ăl-hā'năn) *Lord of Hanan.* An officer of David 6:158
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Baal-peor (bā'ăl-pē'ŏr) *Lord of the gap.* The Baal of mount Peor 4:136; 5:168
Baal-perazim (bā'ăl-pĕ rā'zĭm) *Lord of divisions.* A place where David defeated the Philistines 2:105
Baal-shalisha (bā'ăl-shăl'ĭ shȧ) *Lord of Shalisha.* A city near Gilgal.
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Baal-zephon (bā'al-zē' fŏn) *Lord of the north.* A place near which the Israelites encamped when fleeing from Egypt 1:177
Baanah (bā'ȧ nȧ) *By affliction.* One of the murderers of Ish-bosheth 2:94
Baasha (bā'ȧ shȧ) *Lays waste.* Third king of Israel, who usurped the throne.
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Luz (lŭz) *Almond tree.* The old Canaanite city later known as Bethel 1:67, 85, 127
Lycaonia (lĭk ā ō'nĭ ā) *Wolf land.* A Roman province of Asia Minor visited by Paul 8:75–77
Lycia (lĭs'ĭ ā) *Great heat.* A district of Asia Minor visited by Paul 8:145
Lydda (lĭd'ā) *Strife.* A town southeast of Joppa, where Peter healed Æneas 8:29
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Lystra (lĭs'trā) *That dissolves.* A city of Galatia where Barnabas and Paul were worshiped as gods 8:75–77, 85

M

Maacah (mā'ā kā) *Oppression.* A small kingdom east of the Sea of Galilee, which aided David against the Ammonites 2:102
Maacah, wife of Rehoboam; deposed by her grandson Asa because of idolatry 2:203, 208
Maachah (mā'ā kā) *Oppression.* The father of Achish, king of Gath 2:164
Maaseiah (mā ā sē'yā) *Work of the Lord.* Father of Zephaniah, a priest in the reign of Zedekiah 2:300
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Mahlah (mā'lä) *Disease.* A daughter of Zelophehad 6:50
Mahlon (mä'lŏn) *Sickly.* Son of Naomi; husband of Ruth 3:155
Mahol (mā'hŏl) *Dancing.* Father of the four wise men, Ethan, Heman, Calcol, and Darda 2:166
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Malchus (măl'kŭs) *King.* A servant of the high priest, whose ear Peter cut off 7:241
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Marah (mā'rä) *Bitter.* A desert spring whose waters Moses sweetened 1:182, 183
Mareshah (mä rē'shä) *Chief place.* A city of Judah fortified by Rehoboam 2:207
Mark, *Large hammer.* Companion of Paul on his first journey; author of the second Gospel.
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Mattathias (măt ä thī'ăs) *Gift of God.* The high priest of Modin, father of the Maccabees.
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Medeba (mĕd'ē bä) *Water of peace.* An Amorite town east of Jordan 1:224
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Megiddo (mē gĭd'ō) *Place of the crowd.* A fortress city of ancient Canaan, sometimes called Megiddon.
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Melchizedek (mĕl kĭz'ē dĕk) *King of righteousness.* The king and priest of Salem who gave food to Abraham 1:13; 7:266, 267
Melita (mĕl'ĭ tà) *Honey.* Modern Malta, an island in the Mediterranean south of Sicily; the scene of Paul's shipwreck 8:143, 150
Melzar (mĕl'zär) *Chief butler.* Official title of the Babylonian steward who had charge of Daniel and his three friends 3:127
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Memphis (mĕm'fĭs) *Abode of good.* An ancient city on the Nile where some of the Jewish refugees lived during the exile 2:309
Memucan (mē mū'kăn) *Dignity.* A prince of Persia who had access to King Ahasuerus 3:171, 173
Menahem (mĕn'à hĕm) *Comforter.* Sixteenth king of Israel, who usurped the throne.
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Meonenim (mē ŏn'ē nĭm) *Juggler.* A place near Shechem 1:311
Mephibosheth (mē fĭb'ō shĕth) *Idol-breaker.* The lame son of Jonathan, befriended by David.
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Merab (mē'răb) *Increase.* Daughter of Saul, promised to David 6:93
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Merodach-baladan (mē rō'dăk-băl'à dăn) *Baal-worshiper.* King of Babylon, to whose messenger Hezekiah showed his treasures 2:259
Meroz (mē'rŏz) *Refuge.* A place cursed because it did not fight against Sisera 1:290
Mesaloth (mĕs'à lŏth) A town in Arbela captured by the Persian general Bacchides 3:322
Mesha (mē' shà) *Deliverance.* A king of Moab against whom Joram made unsuccessful warfare 2:340; 6:161
Meshach (mē' shăk) *Guest of the sun-god.* Name given to Mishael, one of Daniel's three companions 3:126, 134
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Meshech (mē' shĕk) *Drawn out.* Name of a people of Asia Minor 6:194
Meshullam (mē shŭl'ăm) *Friend.* A scribe who read the book of the law to Josiah 2:270
Meshullam, son of Berechiah 3:274
Meshullam, one who helped repair the walls of Jerusalem 3:269
Meshullemeth (mē shŭl'ē mĕth) *Friend.* Mother of Amon, king of Judah 2:268
Mesopotamia (mĕs ō pō tā'mĭ à) *Between two rivers.* A country between the rivers Tigris and Euphrates.
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Othniel defeats king of 1:278
Messiah (mĕ sī'à) *Anointed.* The expected king and deliverer of the Hebrews 4:382; 7:66, 177, 187, 200, 422
Methuselah (mē thū'sĕ là) *Man of the dart.* Son of Enoch and oldest of the antediluvians 3:19
Methushael (mē thū'shā ĕl) Father of Lamech; possibly the same as Methuselah 3:20
Meunim (mē ū'nĭm) *Habitations.* A people of Mount Seir overcome by Uzziah 2:233
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Michmash (mĭk'măsh) *Hidden.* A place near Bethel where Jonathan and his armor-bearer made a raid upon the Philistines 2:16–18
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Migdol (mĭg'dŏl) *Tower.* Northeastern extremity of Egypt, inhabited by Jews in the time of Jeremiah 2:309
Milcah (mĭl'kà) *Queen.* Wife of Nahor and grandmother of Rebekah 1:44–46
Milcah, a daughter of Zelophehad 6:50
Milcom (mĭl'kŏm) *Exalted king.* National deity of the Ammonites, for whom Solomon established a sanctuary on the Mount of Olives 2:188
Miletus (mī lē'tŭs) *Red.* A seaport city of Ionia, visited by Paul 8:123
Millo (mĭl'ō) *Rampart.* A place near Shechem.
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Minnith (mĭn'ĭth) *Division.* The place to which Jephthah pursued the Ammonites 1:317
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Miriam (mĭr'ĭ ăm) *Rebellion.* Sister of Moses and one of the leaders of her people.
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Mizar (mī'zär) *Little.* Name applied to Mount Zion 5:239

Mizpah (mĭz'pä) *Watchtower.* A place southeast of the Sea of Galilee where Jacob and Laban made a compact 1:76
Mizpah, a place south of Jabbok, the home of Jephthah 1:316–318
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Mnason (nā'sŏn) *Remembering.* A Christian convert at Cyprus 8:126
Moab (mō'ăb) *Longed for.* Table-land east of the Dead Sea, whose inhabitants were frequently at war with the Israelites 1:358, 359; 2:383, 391, 392
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Modin (mō'dĭn) A village near Lydda famous as the home of the Maccabees 3:301
Molech (mō'lĕk) *King.* A deity whose worship was characterized by child sacrifice 2:188, 274
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Mordecai (môr'dē kī) *Little man.* A relative of Esther, who thwarted Haman's plot against the Jews 9:188
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Moriah (mō rī'ä) *Chosen.* Hill upon which Abraham was commanded to sacrifice Isaac 1:31
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Moses (mō'zĕz) *Draw out.* The great emancipator and lawgiver of the Israelites, who led them from Egypt to Canaan.
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Myra (mī'rä) *Weeping.* The chief seaport of Lycia 8:143, 145
Mysia (mĭ'sĭ ä) *Beech-tree country.* A district of Asia Minor which Paul passed through 8:88

N

Naamah (nā'ä mä) *Grace.* Sister of Tubal-cain 3:20
Naaman (nā'ä măn) *Very pleasant.* A Syrian general healed of leprosy by Elisha MBB:379; 3:111–114, 115
Naamathite (nā'ä mă thīt) *Native of Naamah.* Designation of Job's friend Zophar 4:282, 372
Nabal (nā'băl) *Fool.* A sheep-owner who incurred David's wrath.
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Nabatheans (năb ä thē'ănz) Bedouins inhabiting the country between the Euphrates and the Red Sea 3:313
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Naboth (nā'bŏth) *Fruits.* The Israelite whom Jezebel caused to be murdered for his vineyard.
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Jezebel plots to kill 3:93
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murder of, denounced by Elijah 3:94, 95
Nachon (nā'kŏn) *Prepared.* An Israelite at whose threshing floor Uzzah died 2:98
Nadab (nā'dăb) *Liberal.* Second king of Israel, assassinated by Baasha 2:320
Nahash (nā'hăsh) *Serpent.* King of Ammon, defeated at Jabesh-gilead by Saul 2:11–13
Nahor (nā'hŏr) *Snorer.* Brother of Abraham and grandfather of Rebekah 1:43–46
Nahum (nā'hŭm) *Consolation.* A prophet of the exile.
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Nain (nā'ĭn) *Beauty.* A town southeast of Jerusalem 7:64
Naioth (nā'yŏth) *Habitations.* The abode in Ramah of a company of prophets who gave David protection 2:43
Naomi (nā ō'mī) *Pleasantness.* The mother-in-law of Ruth 3:155–166

Naphtali (năf'tà lī) *My wrestling.* One of the tribes of Israel.
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Nasbas (năs'băs) A guest at the wedding of Tobias 3:373
Nathan (nā'thăn) *He gave.* A prophet and confidential advisor of David.
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Nazarene (năz à rēn') *Separated.* An inhabitant of Nazareth; a title applied to Christ 7:18
Nazareth (năz'à rĕth) *Separated.* A town of Galilee and boyhood home of Jesus.
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Jesus returns to and is rejected 7:78–80, 423
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Nazirite (năz'ĭ rīt) *Separated.* A person who has taken a special vow to God. A Nazirite abstained from wine and wore his hair long.
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Neapolis (nē ăp'ō lĭs) *New city.* The harbor of Philippi at which Paul landed 8:89
Nebaioth (nē bā'yŏth) *Fruitfulness.* An Arabian tribe southeast of Palestine 4:215
Nebat (nē'băt) *View.* Father of Jeroboam 2:190
Nebo (nē'bō) *Prophet.* A town of Moab 1:225
Nebo, a mountain of Moab, the traditional site of Moses' death 1:360
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Nebuchadnezzar (nĕb ū kăd nĕz'ar) *May Nebo protect.* King of Babylon who captured Jerusalem and carried Judah into captivity 9:179
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Nebuzaradan (nĕb ū zär'ā dăn) *Nebo favors.* Captain of the bodyguard to Nebuchadnezzar.
destroys Jerusalem 2:305
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Necho (nē'kō) *Injured in the feet.* 2:280, 282; 9:176 *See* Pharaoh-necho
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Ner (nĕr) *Light.* The father of Abner 2:70
Nereus (nē'rē ŭs) *Light.* A Roman Christian mentioned by Paul 8:322
Neriah (nē rī'à) *Light of God.* The father of Baruch 2:286
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Netophathites (nē tō'fà thīts. Inhabitants of Netophah, a town near Bethlehem 3:275; 6:206
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Nicodemus (nĭk ō dē'mŭs) *Conqueror of the people.* A Pharisee who came by night to interview Jesus.
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Nicopolis (nĭ kŏp'ō lĭs) *Victorious city.* A city in Epirus where Paul spent six months 8:166
Niger (nī'jĕr) *Black.* Surname of Symeon 8:69
Nimrah (nĭm'rà) *Limpid water.* A town east of Jordan allotted to Reuben 1:225–227
Nimrod (nĭm'rŏd) *Valiant.* A mighty hunter 3:30
Nimshi (nĭm'shī) *Rescued.* Grandfather of Jehu 2:348, 350
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Nisroch (nĭs'rŏk) *Great eagle.* An Assyrian deity in whose temple Sennacherib was killed 2:256
Noadiah (nō à dī'à) *Met by God.* A prophetess who opposed Nehemiah 3:273
Noah (nō'à) *Comfort.* The man whom God directed to build the ark at the time of the flood.
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No-amon (nō-ăm'ŏn) *Place of Amon.* Name of ancient Thebes, capital of Upper Egypt 4:47
Nob (nŏb) *Height.* A Levitical city near Jerusalem.
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Nobleman's son healed by Jesus 7:188
Nod (nŏd) *Wandering.* The country in which Cain lived after killing Abel 3:16
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Obed (ō'bĕd) *Worshiper.* Son of Boaz and Ruth; grandfather of David 3:166
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Oholiab (ō hō'lī ȧb) *Tent of his father.* The chief assistant of Bezalel 6:181
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Omega (ō mē'gȧ). Last letter of the Greek alphabet 8:382, 406, 411
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On, a city of Egypt, the home of Joseph's father-in-law 1:103, 352
Onesimus (ō nĕs'ĭ mŭs) *Profitable.* A slave in whose behalf Paul wrote the Epistle to Philemon 8:157, 323–327
Onesiphorus (ŏn ĕ sĭf' ō rŭs) *Profit-bringing.* A Christian who befriended Paul during his Roman imprisonment 8:168
Onias (ō nī'ȧs) High priest when Heliodorus attempted to seize the temple treasury 3:335
Ono (ō'nō) *Strong.* The city to which Nehemiah's enemies invited him for a conference 3:272
Ophel (ō'fĕl) *Hill.* A part of the temple hill at Jerusalem 2:267
Ophir (ō'fēr) *Fruitful.* A region in Arabia famous for its gold 2:184; 4:199
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Silas (sī'lăs) *Woody.* A Christian Hebrew associated with Paul.
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Simon, the tanner, Peter's host at Joppa 8:32
Sin (sĭn) *Clay.* A desert portion of Arabia between the Gulf of Suez and Sinai 1:183
Sinai (sī'nā ī) *Bushy.* The triangular peninsula at the head of the Red Sea, between the Gulf of Suez and the Gulf of Akaba; the scene of the Israelites' wanderings 1:190

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Sirah (sī'rà) *Retreat.* A place near Hebron where Joab's messengers overtook Abner 2:92
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So (sō) *Lifted up.* A king of Egypt with whom Hoshea formed an alliance 2:372
Soco (sō'kō) *Hedge.* A fortified town of southern Judah where the Philistines camped 2:240
Sodom (sŏd'ŭm) *Burning.* The chief of the Canaanite cities of the plain, destroyed by fire; a symbol of wickedness 1:7–13, 19–25
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Sorek (sō'rĕk) *Vine.* The valley in which Delilah lived 3:57
Sosipater (sō sĭp'à tẽr) *Savior of his father.* Fellow-countryman and friend of Paul 8:323
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Tammuz (tăm'ŭz) *Giver of the vine.* A Babylonian god corresponding to the Greek god Adonis 4:133, 381
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Thummim (thŭm'ĭm) *Judgment. See* Urim
Thyatira (thī ă tī'rā) *Burning incense.* An ancient city of Lydia important for its dyeing industry.
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seat of one of the seven churches 8:179–181
Tiberias (tī bē'rĭ ăs) *Good vision.* City founded by Herod Antipas on Sea of Galilee 7:253, 436
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Tibni (tĭb'nī) *Pattern.* Competitor of Omri for the throne of Israel 2:324
Tiglath-pileser (tĭg'lăth-pĭ lē'zẽr) *Majesty of the great prince.* King of Assyria.
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Tigris (tī'grĭs) *Arrow.* The great eastern tributary of the Euphrates 3:366

Tikvah (tĭk'vä) *Hope.* Father-in-law of Hulda the prophetess 2:271
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Timon (tī'mŏn) *Honorable.* One of the seven deacons chosen by the early church 8:22
Timotheus (tĭ mō'thē ŭs) *Honoring God.* A leader of the Ammonites defeated by Judas Maccabeus 3:312, 314–316
Timothy (tĭm'ō thĭ) *Honoring God.* A young disciple and companion of Paul 8:87, 97, 331
Tiphsah (tĭf'sä) *Ford.* A place on the Euphrates named as the northeast limit of Solomon's dominions 2:165
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Tirzah (tēr'zä) *Well-pleasing.* The residence of Jeroboam I and his successors down to Omri.
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Tishbite (tĭsh'bīt) *Native of Thisbe.* A designation of Elijah 2:336
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Tobiah (tō bī'ä) *God is good.* The Ammonite who opposed the work of Nehemiah 3:266, 269, 270–275, 395
Tobias (tō bī'ăs) *God is good.* Father of Hyrcanus 3:337
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Togarmah (tō gär'mä) *Bony.* Ancestor of horse and mule merchants trading with Tyre 6:195
Toi (tō'ī) *Wandering.* King of Hamath who sent gifts to David 2:100
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Urbanus (ûr bān'ŭs) *Of a city.* A Christian disciple of Paul at Rome 8:321
Uri (ū'rī) *My light.* The father of Bezalel 6:181
Uriah (ū rī'ä) *Fire of God.* The husband of Bathsheba; killed in battle 2:111, 112
Uriah, high priest in the reign of Ahaz 2:239
Urijah (ū rī'jä) *Fire of God.* Same as Uriah (2) 2:242
Urim (ū'rĭm) *Enlightening.* It is not known just what the Urim and Thummin were, but they are supposed to have been two small stones in the bag of the high priest's breastplate, used to cast lots to determine the divine judgment 2:79, 382; 4:173
Uz (ŭz) *Fertile.* The home of Job, southwest of Palestine 4:277, 387
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Zabdi (zăb′dī) *Gift.* Grandfather of Achan 1:254
Zabdi, an officer of David 6:158
Zaccheus (zȧ kē′ŭs) *Just.* The rich publican at Jericho who entertained Jesus 7:113, 114
Zaccur (zăk′ẽr) *Mindful.* One who helped to rebuild the wall of Jerusalem 3:269
Zadok (zā′dŏk) *Just.* The priest appointed by Solomon in place of Abiathar.
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Zalmon (zăl'mŏn) *Shadowy.* A wooded hill near Shechem 1:311

Zalmunna (zăl mŭn'ä) *Exile shade.* A Midianite king, whom Gideon slew 1:305

Zanoah (zä nō'ä) *Swamp.* A town of Judah whose inhabitants helped rebuild the wall of Jerusalem 3:269

Zaphenath-paneah (zā fē'năth-pā nē'ä) *Nourisher of the land.* The name given by Pharaoh to Joseph 1:103

Zarephath (zăr'ē fāth) *Smelting.* A town in Phœnicia, on the Mediterranean, where Elijah lodged during a famine.
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Zarethan (zăr'ē thăn) *Puncture.* A place near the junction of the Jordan and the brook Jabbok; called also Zeredah 1:242; 2:190

Zebadiah (zĕb ä dī'ä) *Gift of God.* An officer of Jehoshaphat 2:214

Zebah (zē'bä) *Sacrifice.* A Midianite king slain by Gideon 1:304

Zebedee (zĕb'ē dē) *Gift of God.* Father of the disciples James and John 7:49, 59

Zeboiim (zē boy'ĭm) *Hyenas.* One of the five cities of the plain destroyed with Sodom 2:367

Zeboim (zē bō'ĭm) *Hyenas.* A ravine near Michmash 2:15

Zebul (zē'bŭl) *Habitation.* Governor of Shechem in the time of Abimelech 1:310

Zebulun (zĕb'ū lŭn) *Habitation.* One of the tribes of Israel, descendants of the tenth son of Jacob.
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Zechariah (zĕk ä rī'ä) *God has remembered.* Fourteenth king of Israel 2:364, 365

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Zechariah, a prophet in the reign of Uzziah 2:233

Zechariah, son of Jeberechiah, and witness for Isaiah 2:239

Zedekiah (zĕd ē kī'ä) *Justice of God.* Nineteenth and last king of Judah.
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Zeeb (zē'ĕb) *Wolf.* A Midianite prince slain in an invasion of Israel 1:304

Zela (zē'lä) *Rib.* A city of Benjamin in which was the family tomb of Saul 2:108

Zelophehad (zē lō'fē hăd) *First-born.* A descendant of Manasseh whose daughters claimed his inheritance 6:50

Zelzah (zĕl'zä) *Shade.* An unidentified place near Rachel's sepulcher 2:8

Zemaraim (zĕm ä rā'ĭm) *Double fleece.* A mountain of Ephraim 2:204

Zephaniah (zĕf ä nī'ä) *God hid.* A prophet who flourished in the reign of Josiah.
biography of 2:278
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Zephaniah, son of the high priest in the reign of Zedekiah 2:300

Zephaniah, the father of Josiah of Babylon 3:257

Zephathah (zĕf'ä thä) *Watchtower.* Scene of a battle between Asa and Zerah 2:207

Zerah (zē'rä) *East.* A Cushite who invaded Judah in the reign of Asa 2:207

Zeredah (zĕr'ē dä) *Ambush.* 2:190 *See* Zarethar

Zeresh (zē'rĕsh) *Gold.* Wife of Haman 3:180, 182

Zerubbabel (zĕ rŭb'ä bĕl) *Born at Babylon.* Leader of the first band of captives that returned to Jerusalem 9:186
biography of 3:231, 394
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Zeruiah (zĕr ōō ī'ä) *Wounded.* Sister of David and mother of Abishai, Joab, and Asahel 2:70, 88, 89

Ziba (zī'bä) *Statue.* A servant of Saul and later of Mephibosheth.
informs David about Mephibosheth 2:108, 109
slanders Mephibosheth 2:130, 131

Zibiah (zĭb'ī ä) *Deer.* Mother of Joash of Judah 2:225

Ziklag (zĭk'lăg) *Winding.* A town given by the king of Gath to the outlawed David 2:74
Amalekites burn 2:75
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Zillah (zĭl'ä) *Shadow.* Wife of Lamech and mother of Jabal and Jubal 3:20

Zimri (zĭm'rī) *Song of God.* Fifth king of Israel; he reigned seven days 2:322, 323

Zin (zĭn) *Shrub.* A wilderness south of Judah, passed through by the Israelites in their wanderings.
spies go into Canaan from 1:214
Moses strikes water from rock in 1:218, 219

Zion (zī'ŏn) *Sunny.* The hill in Jerusalem on which the temple stood. The name was used symbolically by the prophets and the Psalmist.
David takes stronghold of 2:95
Obadiah prophesies triumph of 4:88

Ziph (zĭf) *Flowing.* A wilderness in the hill country of Judah where David took refuge from Saul 2:59–61, 70

Zippor (zĭp'ŏr) *Bird.* Father of Balak 3:37

Zipporah (zĭ pō'rä) *Little bird.* Daughter of the priest of Midian; wife of Moses 1:145, 205

Ziv (zĭv) *Blossom.* The second month of the Jewish sacred year 2:173

Ziz (zĭz) *Flower.* The pass by which the Moabites and Ammonites came up from the Dead Sea to attack Jehoshaphat 2:216

Zoar (zō'ar) *Little.* One of the ancient cities of the plain.
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Zobah (zō'bä) *Encampment.* A portion of Syria which formed a separate empire in the time of Christ.
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Saul wars with 2:20

Zohar (zō'här) *White.* Father of Ephron 1:36, 51

Zoheleth (zō'hē lĕth) *Serpent.* A sacred rock near the spring Enrogel, where Adonijah banqueted his followers 2:150

Zophar (zō'fär) *Chirper.* One of Job's three friends.
speeches of 4:305, 306, 324–326, 337, 338

Zorah (zō'rä) *Hornet.* A town in Judah, near Beth-shemesh; home of Samson 3:47, 63

Zuph (zŭf) *Honey.* An unidentified place where Saul sought his father's asses 2:5